



JULIUS LaRosa and Archie Bleyer, his music director, at their first Cadence record session. It produced a pair of *Down Beat* five-starred sides, reviewed in this issue.

## Goodman Lining Up Ork For Tour With Armstrong

New York—Benny Goodman is now lining up as many as possible of the sidemen who made jazz history as members of his crew for his new band, which will start a nationwide concert tour on April 15, booked by Associated and co-starring Louis Armstrong's combo.

The new group will, like the one that catapulted him into national

prominence, consist of three trumpets, two trombones, four saxes, four rhythm, a girl singer and Benny.

### Ward, Too?

Helen Ward, original BG vocalist now in married retirement in New York, has been mentioned for a possible return to show business with this unit.

Gene Krupa and Teddy Wilson,

the other two-thirds of the original Goodman Trio, are also probable starters for the band as are Ziggy Elman, Vernon Brown, and possibly Georgie Auld.

Only non-alumnus mentioned for a key role in the lineup is trumpeter Charlie Shavers.

### Last Band

Benny's last big band broke up in 1949. Since then he has occasionally worked with a combo, and has assembled bands for record sessions only. The tour is expected to last six weeks.

Louis Armstrong's sextet, which will make the tour along with the Goodman band, is expected to undergo two personnel changes before then. Ralph Sutton is reported under consideration for Marty Napoleon's piano chair, and another clarinetist may replace Bob McCracken.

# DOWN BEAT

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## Zutty Singleton Returns From France Disillusioned And Bitter At Mezzrow

By LOUISE LA SALLE

Have you been hearing wondrous tales about living conditions for American musicians in Europe, and especially for Negro musicians in France? Are you by any chance one of those jazzmen who have seriously considered pulling up your stakes and going over there to live forever in ease and comfort? If so, you would be well advised to listen to the tale of Zutty Singleton and his wife, Marge, who have just returned, after 14-months over there, bitter

and disillusioned about the situation in general, and about two gentlemen named Mezz Mezzrow and Hugues Panassie in particular.

Mezz is the musician described by Nat Hentoff in the Feb. 11 *Beat* as the Baron Munchausen of jazz.

### Even Fights

"I used to think Mezz and I were friends," says Zutty, sadly. "The day before he went to jail he ate at our home. The day after he came out of jail he ate at our home. I even used to fight with Condon and all the other guys who laughed at him and were against him.

Mezz sent for me, and for Lee Collins, the trumpet player. He painted a rosy picture of conditions over there, promised I'd make no less than \$200 a week, guaranteed me six months' work. He told us we'd never want to come back; so we sold our car, and all our furniture.

"We got to Paris Nov. 1, 1951, and started working Nov. 19. Things went pretty well and we worked steadily, but conditions in the band were not happy. Mezz would stand up and play that real bad clarinet and the house would come down as if it were Benny Goodman; there were riots in the streets to get in to hear him.

### Back Home

"Then in January Lee Collins left—sick, broke and disgusted. I had to lend him \$100 to get home to Chicago. He was in an oxygen

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## Oh, Brother!

New York—Something of a new low was reached in phony jive talk when the Band Box, newest Broadway jazz club, opened recently.

Telegram sent to the press by a publicity agent for the spot included such choice phrases as: *Let Us Hep-Notice You This Friday Night at the Splendiferous not to mention Crazy Opening . . . The Jazzmatazz Starts at 9:30 and We Would Like To Hold a Groovy Pad For You, Which Means Table. For Further Translations of this Smoke Signal, Please See Your Nearest Hepcat . . .*

## 'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 10-5 through 12-S in the Records, Hi-Fi section for complete reviews.

### POPULAR

Wild Horses (Victor 20-5152)

Anywhere I Wander

This Is Heaven (Cadence 1230)

New Juke Box Saturday Night (Coral 60899)

Good (Capitol 2343)

### JAZZ

Storyville LP (Roost LP 407)

Mother Goose Jumps (Mars M-500)

Beat (Discovery 1742)

### RHYTHM AND BLUES

Hurry, Hurry, Baby (King 4602)

Mama, He Treats Your Daughter Mean (Atlantic 986)

Hollerin' and Screamin' (Federal 12115)

### COUNTRY AND WESTERN

The Death of Hank Williams (King 1177)

I Don't Know (Capitol 2338)

## L. A. Unions' Merger Now Up To Petrillo

Hollywood—The plan to abolish L. A.'s all-Negro AFM Union (Local 767) and transfer its assets and membership to L. A.'s hitherto for-whites-only Local 47 was up for approval by the AFM's headman James C. Petrillo at this deadline.

The amalgamation proposition presently being considered has been approved by the rank and file membership of both organizations by majority vote in referendums at recent elections.

Proponents of the merger movement say that Petrillo has indicated he would support them, if the plan had majority support in both locals.

## NYC Gets New Live Jazz Show

New York—Latest result of the amazing expansion in the New York jazz club scene is a new live radio program on WMGM entitled *Jazz Caravan*, which incorporates remotes from several of the top modern jazz spots.

*Down Beat's* Leonard Feather is moderator on the show, heard every Sunday at midnight. Airings to date have emanated from Le Downbeat, Snookie's, and the Band Box, with the Hickory House and other spots due to be added shortly.

## Fisher Out Of Army In April

New York—Eddie Fisher expects to be a civilian again on or about April 10, when his two-year army stint is expected to expire.

He will probably play his first date at the New York Paramount, which was the scene of his last job before he entered the service.

Fisher has also been set for a two-week engagement at the London Palladium in mid-May.

## Sure Enough!

New York—Just shows you how much trouble a publisher will go to, for a plug on his tune.

Letter from Redd Evans of Jefferson Music recently announced the following: "In order to bring to your attention our song *No Moon At All* we have arranged for a total eclipse of the moon on Jan. 29, from 4:54 to 9:54 p.m., EST. This will cut a swath over the United States. I hope we will do as well with our song. Therefore, Jan. 29 has been proclaimed National *No Moon At All Day*, by the National *No Moon At All Foundation* (supported and endowed by Jefferson Music Co., Inc.)"

Sure enough, the eclipse took place.

## James A Click In Hotel Stand

Hollywood—Harry James, who recently concluded his first stand at L. A.'s swank supper room, the Ambassador's Cocoanut Grove, has been signed for a return date there. It will be an eight-week stand this time and is set for next October.

Remarking on the band's success in the famous supper spot, James said: "We just played the same things we've been playing right along, including lots of jump tunes. I think the older customers show more interest than the kids these days."

After an eastern jaunt (including New York's Band Box starting on Feb. 27) the James orchestra returns to the coast for a date at the Palladium starting March 24.

## 'Toast' To Salute Record Industry

New York—A nationwide salute to the record industry will take place, via television on Feb. 15.

On that date Ed Sullivan's *Toast of the Town* show on CBS will be dedicated to the trade, as a result of a promotion instigated by the Record Industry Association of America.

Sullivan will demonstrate inexpensive phonograph attachments, how to plug them into television sets, etc. Talent for the show which is seen on about 50 stations will come from a variety of record companies and will include some old-timers who are no longer recording.

## Sinatra Snags Prize Film Role

Hollywood—Frank Sinatra, whose ambition has been to become a serious screen actor, will have his best opportunity to date. He has been signed for the role of the Italian-American G.I., Maggio, in Columbia's forthcoming screen version of the James Jones novel, *From Here to Eternity*.

Sinatra drew the role, considered a "prize part," over competition from some 20 actors from the stage and screen. He joins a cast headed by Montgomery Clift, Deborah Kerr, and Burt Lancaster. Closest Sinatra has come to a straight acting role previously was his portrayal of the young priest in *Miracle of the Bells*.

## Welk Inks Big One-Year Pact With Coast Dancery

Hollywood—Lawrence Welk, unquestionably man of the year at the boxoffice to the west coast dance band business, has signed a new one-year, uncancelable contract at the Aragon, Ocean Park beach dancery. The new pact calls for a guarantee of \$4,000 for a five-night week and 50 percent of the weekly take over \$5,000. It goes into effect March 11, when the Welk band returns from a vacation starting Feb. 22.

The Ray Robbins band, coming in from the mid-west territory draws the tough assignment of holding the stand during Welk's absence.

HERE IS another story telling you what the various dance bands are doing throughout the country. There are more throughout this and every issue of *Down Beat*.

Welk will do his weekly KTLA telecasts from the KTLA studio theater during the layoff.

Welk's extraordinary following here is a direct outgrowth of the success of his bandstand telecasts, as the result of which an entirely new trend in danceband video shows was established here. But to date no other bandleader has been able to capitalize on it as successfully as Welk.

Benny Strong, who tried recently to emulate Welk with weekly telecasts from Horace Heidt's Trianon, had to give up after a three-month run. The Trianon, which had increased operation to five nights a week during Strong's stand, is back to Friday and Saturday nights only with visiting name bands.



## Sunny Has A Busy Day

Sunny Gale had some busy days during her recent stay at the Chicago theater, so we had photographer Rudy Rudolph follow her around on one of them. Above she (1) looks over her five-star review on *Teardrops in My Pillow* in the last *Down Beat* with disc jockey promotion man Rocky Rolfe, (2) autographs records and photos at a Hudson-Ross shop, and (3) goes over some new music with house bandleader Louis Basil. It's show time again at left, then time out for dinner with disc jockeys Fred Reynolds and Bill Evans. Then it was back to work again.



## Cover Story

# Clooney, Like Peggy Lee, A Real Hit In First Film

By CHARLES EMGE

Hollywood—Last month it was Peggy Lee, making her screen debut in *The Jazz Singer* as co-star with Danny Thomas and turning in a highly impressive performance that set movie moguls to scrutinizing the music world harder than ever as a source of new talent. This month it's Rosemary Clooney who launches another potential screen career with release of *The Stars Are Singing*, in which Rosie, engaged originally as a supporting player, wound up with top billing over Anna Maria Alberghetti and Lauritz Melchior.

The story: Rosie is ducking marriage with an up-and-coming young lawyer in favor of a career as a singer despite the fact that she is doing no better than dog food commercials on a TV show when the story opens. (One of her lines: "I'd rather have my picture on the cover of *Down Beat* right now than settle down and raise children.")

Anna Maria is a Polish orphan-refugee who jumps ship from an Iron Curtain vessel in New York harbor thinking Melchior, a once-great opera star now hitting the bottle, who was a friend of her parents in Poland, will be able to help her. Rosie perceives Anna's possibilities and sees a chance of advancing her own career by helping the little girl elude immigration authorities.

### Comes Out Well

The tale and the telling are pretty far fetched, but thanks to excellent performances, a bright script and deft direction it all comes out in technicolor as what fan magazine reviewers can call "a heart-warming package of high grade family entertainment." And not without some reason.

The music: a set of new songs by Livingston & Evans most of which are unlikely to register except as fair "situation songs" for this picture, though one, a rhythm number (*Haven't Got a Worry in the World*) might rate some attention as a promising pop hit prospect. Anna Maria, a crackerjack coloratura at 16, and Melchior take turns with operatic excerpts and standards. As a teenager, Anna Maria is undoubtedly a little gem, both as singer and personality. What she will do when she outgrows the prodigy class is the usual question mark.

### A New Personality

Rosemary Clooney: In Rosie, Paramount, like Warner Brothers with Peggy Lee, finds itself with a singer who registers on the screen as an engaging new personality. In Rosie's case, she not only proves to be a self-assured, competent performer before the camera, but one with an unusual flair for handling sophisticated punch lines and a real gift for pantomime.

In this line, note her great performance in the *Come-On-A-My-House* sequence, which is purported to be a recreation of the record session. She belts out the song with all the verve that made it—and her—an overnight sensation, while registering a picture of hopeless incredulity at the thought that she should be forced to record such a ridiculous bit of nonsense.

But Rosie, unlike Doris Day who climbed to the top on a string of empty, bubbly musicals, will have to have the right kind of roles, roles tailored to develop her appeal to mature audiences escaping from television. Rosie has got it. It will be up to Paramount.

## Stan Getz Excited Over Idea Of Joining Gerry Mulligan 4

Boston—Stan Getz has a plan that has put him in a state of exultant excitement. If it works, he may have the jazz unit of the year and also contribute even more than he already has to the development of jazz.

Stan talked about it during his Hi-Hat week in Boston. "I'm going out to the coast and when I return at the end of February, I intend to bring with me Gerry Mulligan and Chet Baker. I agree with Gerry's no-piano theory thoroughly and I think with four horns, including my new trombonist, Bob Brookmeyer, and two rhythm, we'll really blow up a storm.

### Sat In

"I sat in with Gerry last time I was on the coast and didn't miss the piano at all. You see, aside from what Gerry rightly says about the piano dominating a band's tonality and the piano making the soloist a slave to its whims, almost all the pianos around the country are so beat. You're never in tune from night to night, sometimes not from set to set. And really there

are so few piano players, even the ones with big names, who know how to play back of a soloist.

"This way, we can tune to the fork every night and always be in tune. And with guys who blow as much as Gerry, Chet, and Bob, the band should be the end. All three of them will write for the band and maybe eventually, if we're going well, Tiny Kahn will come back and double on drums and writing. And I'd like to maybe add Gigi Gryce on woodwinds and writing. "Do you see all the possibilities? Where bookings are relatively hard for Gerry to get, together we can get all we can handle. And I'd like this to be a co-op band. There'll be no pressure on anybody."

### Getting Tired

"From my own point of view besides, I've been getting tired of

being the only horn in the band. I used to feel inadequate about keeping the audience entertained—unlike some guys. I can't make myself unaware of the audience.

"This way I'll know they'll be



(Nat Hentoff Photo)  
Stan Getz

pleased and I can be more relaxed. Our sound will be so full and so varied. And if we want an extraordinarily full sound to blow them out of the room, I'll double on baritone.

"Another thing. Once we get going and people get a chance to hear us, I bet Gerry will win every poll in sight for his baritone work."

### Studios?

An intrepid questioner asked Stan about his studio work, whether he was abandoning that for good. "Oh yes," expanded Stan. "Never again. At least not until I get so old that the young cats come on to the stand and cut me."

Since he is now at the advanced age of 26, Stan is unlikely to be heard in studio session work for some little time.

—nat



ANOTHER STAR in *The Stars Are Singing*, is Anna Maria Alberghetti, who listens here with director Norman Taurog to a playback of one of her recordings for the picture.

## Anthony To Ciro's

Hollywood—Ray Anthony will open at Ciro's here on June 5 for two weeks, the first band to play the club in almost three years and further indication that the dance location business is on the upgrade in the area.

# I'm A Lucky Guy, Admits Como



Perry Como with Betty Hutton

**By Perry Como**

I'm a pretty happy and very lucky guy.

I have several special reasons for being happy at the present time.

Once again I have a record that's hit the million sales mark—*Don't Let the Stars Get in Your Eyes*. It's the first

one since *If*, which came out in 1951—and reached the million mark in '52. Dave Kapp, of RCA Victor, was responsible for drawing this song to my attention. He played me a demonstration record of it, and to tell the truth I thought he was kidding. I didn't see how the song could possibly be for me. But I found myself singing it, so I realized it must have something, and we hadn't had a really big hit in a year, so everybody was a little panicky, and we went ahead and made it.

#### Lots of Woes

I had an awful lot of trouble cutting that song right. Never had to have so much cueing on a song—because of the odd way it's constructed. I was sure the tune they put out on the back of it, *Lies*, was going to be the hit side. But that's the way it so often happens; the side you don't pay any attention to turns out to be the seller.

We had an unusual instrumentation on *Stars*, too—just four trombones, baritone sax, two guitars, piano, bass, drums and six guys yelling.

And now, to follow it up, we have this new side, *Wild Horses*, that looks as though it's going to do nicely too.

#### Happy With TV Show

Another reason I can be thankful is that I have such an easy, relaxed television show to do. All I have to do is sing, which is all I want to do. I walk out and feel right away that people are accepting me. When you've been singing a long time it's easier to get that acceptance. Some of the young singers coming up seem to feel they have to underplay or overplay to reach the audience. I just sing, and in this 15-minute show format it's all I need to do.

When I had a half hour show I died a thousand deaths. A half hour show calls for funny hats, and I'm not funny.

Yes, I guess the only thing I have to worry about at the moment is what to buy my son for a birthday present. Ronnie is 18—his voice is changing and he had to quit the choir. He plays a pretty good piano now, listens to Puccini and Bach and makes me listen to a lot of things he likes. But the main interest for him at the moment seems to be guns and everything connected with the wild west. He's turning out to be a regular

Italian Daniel Boone!

## Department Of Utter Confusion

Paris—Following is a word-for-word translation of an item which appeared as legitimate news, without any comment or question, in the January, 1953, issue of *Jazz Hot* here. Song titles were printed as shown below.

Jimmy Rushing has just made a record session with Lennie Tristano and Jimmy McPartland for Okeh. Also featured on the session were Stuff Smith and Eddie Condon. Arrangements were written by Charlie Mingus (under the name of Baron Fingus, because of his contract with Roost). The tunes were: *Fickig Blues*, *Safu*, *In the Clap*, *Suck Your Thumb Pasco*.

## Teddy Wilson 3 Play Blue Note

Chicago—Teddy Wilson, making his first appearance away from the east coast in years, opens here at the Blue Note Friday (Feb. 13) with his trio, which will include Israel Crosby on bass.

Opposite the Wilson group will be the Cecil Young quartet making a fast return appearance. Woody Herman follows on Feb. 27, big band in tow.

## Strictly Ad Lib

### NEW YORK

The Guy Lombardos and brother Liebert vacationing in Key West prior to the band's engagement at the Roosevelt in New Orleans . . . Betty Madigan, singer discovered in Washington by press agent Artie Pine, has signed a personal management contract with him. Now at the Casa Marina Hotel in Key West, she'll return to New York in March . . . Arnold Shaw of Leeds Music is working on a novel, *The Money Song*, that will deal with the world of Tin Pan Alley . . . Dick Lyons, MGM's assistant recording director, relaxing in Nassau after the company enjoyed the biggest month's business in its history.

Rosalind Patton, ex-Elliott Lawrence thrush, making her solo disc bow for a new label, Allen Records . . . Guy Mitchell, after selling 5,000,000 Columbia records in three years, pacted for another two years with the discery . . . Lionel Hampton passed through town, hit Washington playing the President's inaugural ball, then started a 10-week tour of the south which will include several Negro colleges . . . Willie Fisher and his Log Jammers, with vocalist Corine Whyland, recent Arthur Godfrey Talent Scout winners, cut a session for Sidney Mills' American Records which will be sold to a major label.

Ben Webster has been set for two weeks at Birdland, opening Feb. 19 . . . Tony Scott, opening at Minton's Playhouse, took over Ben Webster's rhythm section, which had worked a week there with Ben . . . Del Simmons' quartet, with sister Meg Simmons on vocals, set for the reopening of the Blue Note on 46th Street, along with Nancy Steele, Lucretia, and several other acts . . . Dickie Wells, trombonist recently in Europe, cut his tour short and came home . . . Peggy Lee, who honeymooned here with Brad Dexter and attended the New York premiere of *The Jazz Singer*, may accept an offer from Monte Proser's La Vie En Rose and return here early in March.

### CHICAGO

Chicago theater was jammed day after day the last week in January and the first in February. Probably due mostly to the three-dimensional flick, *Bwana Devil*, but it made singer Bob Carroll very happy. Vaughn Monroe followed on Feb. 6, Louis Armstrong, Sugar Ray Robinson, and Karen Chandler come in on the 13th . . . Burl Ives is in town with *Paint Your Wagon* at the Blackstone . . . The Lucille Reed, Dick Marx, John Frigo triumvirate topped the opening bill of the new Blue Angel, along with disc jockeys-turned-comedians Bob Arbogast and Peter Robinson, and Marilyn Lovell, local TV singer.

George Shearing practically ecstatic at his "new" group, with Cal Tjader replacing Joe Roland on vibes, Jean Tilmans on guitar and harmonica, and Al McKibbon and Bill Clark remaining. Teddi King still singing with him . . . Jerry Lester is at the Chez Paree, also Halina Gregory . . . Hal McIntyre did a one niter at the Grove, Billy May a double at the Aragon . . . Some good jobs seem to be opening up for local jazzman Ira Sullivan (trumpet, tenor, and alto man), who impressed with his quartet stint opposite Shearing at the Blue Note.

### HOLLYWOOD

Leading contender for gal vocalist's spot with Stan Kenton at this typing was Criss Connors, recently with Claude Thornhill . . . And it looked like Down Beat poll winner Maynard Ferguson would cut from Kenton here to remain in Hollywood with Mrs. Ferguson (ex-Kenton singer Kay Brown) who wants to make another try at the movies . . . On the jazz beat, local spotlight is on Hollywood's new Clef Club, where Kentonites gathered for Sunday afternoon sessions during Stan's stay here. Harry Babasin unit (Sonny Clark, piano; Art Pepper, alto; Bob Enevoldsen, bass, tenor, and valve trombone, and Bobby White, drums) was set to follow Wardell Gray combo as regular attraction around Feb. 1.

Mel Henke trio into TV as music feature on KNXT's new *Larry Stevens Show*, weekly Sunday afternoon stint . . . In divorce action filed here, Mrs. Norman Granz stated the JATP man earns \$20,000 a month and she asked \$5,000 a month for herself and their adopted daughter. But what really gripped No. 1 jazz impresario Granz was that in most newspaper stories he was referred to as a "booking agent" . . . Also in court here: parents of Jimmy Boyd (*I Saw Mommy Kissing Santa Claus*) who contended that agent Ab Greshler's \$35,000 cut on the platter's \$60,000 earnings was too much.

#### SAN FRANCISCO

Drummer Johnny Markham, formerly with Charlie Barnet and other name bands, has joined Billy May . . . Fred Waring played a series of concerts through northern California in early February . . . January was a busy month, with Arthur Prysock at the Black Hawk, Wild Bill Davison at the Hang Over, Kay Thompson and later Billy Eckstine at the Fairmont.

Stan Kenton follows the Biggest Show's tour with his own string of one-niters in the territory, playing San Francisco Feb. 16 at the El Patio and Oakland at Sweet's Feb. 17 . . . Pat (Human Discography) Henry has a Sunday afternoon six-hour show on KROW in addition to his nightly chore.

BOSTON: Duke Ellington with full entourage played Storyville the week of Jan. 19 . . . Ella Fitzgerald's date at Storyville uncertain because of her recent throat operation . . . Ethel Waters moved up to Feb. 2 (because her film opened in town on the first).

Roy Eldridge and Coleman Hawkins blew into the Hi-Hat Jan. 19 and were to be followed on succeeding Mondays by Lester Young and Johnny Hodges . . . Joni James dropped from the Frankie Laine bill at Blinstrub's . . . Latin Quarter has tentatively booked Ray Bolger.

—Nat Hentoff

TORONTO: The Fiesta room of the Prince George hotel booked the Will Mastin trio, with Sammy Davis Jr., for a week beginning Jan. 23, and applied a \$3 weekday and a \$4 weekend minimum . . . Louis Armstrong was followed into the Casino theater by Tex Ritter's western music show, with the Deep River Boys scheduled for a Feb. 26 opening . . . CBS TV show, *Jazz With Jackson*, had Mrs. Muggay Spanier as one of its guests on its second airing. Show is being telecast in Montreal, as well as here . . . Local modern jazz enthusiasts, without a sound to call their own since Stan Getz played here last year, awaiting the Feb. 23 opening of Dave Brubeck at the Colonial.

—Bob Fulford

LONDON: Members of the Les Ayling band were injured when a covey of motorcycles cannoned into the back of their transport in fog near London. Three of the motorcyclists were killed . . . Ronnie Scott has signed Pete King, tenor, Ken Wray, trombone, and Derek Humble, alto, from the Jack Parcell band . . . Lita Roza, Ted Heath's vocal star, is ghosting for Margaret Lockwood in the film, *Laughing Ann* . . . Lil Armstrong flew in from Paris for one concert date in London, and went off in a hassel because they announced her too soon and forgot to give her a mike. —Mike Nevard

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## J. Dorsey Band In Good Texas Swing

Memphis—Following their two weeks at the Claridge hotel which ended Feb. 5, the Jimmy Dorsey band had scheduled a ten-day string of one-nighters and then a month lay-off.

The band came into the Claridge following a very successful trip through Texas, where manager Danny Francis reports business was better than it has been in years.



A NEW LABEL in the record field has been formed by veteran publisher Irving Mills. And from the first recording session come these pictures. Jane Russell is doing *Wrong Kind of Love* above, backed by a band that included trumpeter Manny Klein and trombonists Milt Bernhart and Eddie Kusby. At right are music director Freddie Karger, Miss Russell, and Irving Mills listening to the playback of *Gilded Lily*, a tune from her latest film, *Montana Belle*. Nelson Riddle was the arranger on the session.



THE BRIDE AND GROOM, Peggy Lee and Brad Dexter, pose for a wedding picture after their recent marriage at Peg's home in California. Following the nuptials they headed New York-ward to honeymoon and to attend the premiere of *The Jazz Singer*, in which Peggy made big strides toward film stardom.



MORE PLAQUES were presented recently to winners of the 1952 *Down Beat* poll. Buddy DeFranco received his at the Blue Note in Chicago, where he was playing with his



quartet. Frank Holzfeind, host at the jazz club, looks on while DeFranco exclaims (for the eighth straight year) how happy he is. Stan Kenton was presented with his

Best Band of the Year award on the NBC Al Goodman show. That's veteran maestro Goodman congratulating Stan above.



THREE FORMER Tommy Dorsey sidemen, now members of the official Air Force dance band, the North Carolina. Left to right are M/Sgt. Bruce Snyder, S/Sgt. Walt Levinsky, TD, and S/Sgt. Greg Phillips.



LORRY RAINIE, featured star of *Bandstand Revue* on Paramount's TV station in Los Angeles, KTLA, is flanked backstage by singer Herb Jeffries and her manager, Tim Gayle.

## Jackson, Harris Together Again

New York—Chubby Jackson and Bill Harris have a new band estimated to be their umpteenth joint venture.

This one is called the Jackson-Harris Herd. It's an economy-size outfit, with nine instruments and six musicians. Harry Johnson is on tenor, Dave McRay on baritone, Marvin Eversly, drums.

Rest of the nine instruments are played by Sonny Truitt—pianist, arranger, tenor man; trombonist in duos with Bill; and bassist when Chubby's fronting.

They opened in January for 2½ weeks at the Celebrity club in Providence, R. I., then went into Snookie's in Manhattan Feb. 9. They'll open at the Blue Note in Chicago on March 13 along with Dave Brubeck.

**Down Beat** brings you all the news from the entire music business.

## Sidemen Switches

Tommy Dorsey—Paul Gonsalves, tenor, for Kenny Mann; John Cress, trombone, for Nick DiMaio; Jackie Mills, drums, for Ed Grady, and Gordon Polk, vocals, for Marv Hudson . . . Ted Weems—George Weimer, baritone, for Harold Cooper, and Ray Sullenger, alto, for Frank Pronio . . . Jimmy Dorsey—Al Porcino, trumpet, for Nick Travis; Phil Uro, tenor, for Johnny Hayes (to Glen Gray); Dick Bellrose, trombone, for Frank Rehak, and Pat O'Connor, vocals, for Fran Carroll.

Mary Ellen Quintet—Jimmy Conti, clarinet and tenor, for Bob Scott . . . Harry James—Alvin Stoller, drums, for Jackie Mills (to TD).

Ray Rivera—Marvin Lewis, piano for Marty Kay, and Herbie Mann, tenor for Jack Shomer.

## Band Box Busts Records, Eardrums In First Show

New York—The Band Box, Broadway's biggest jazz bistro, bowed in last month with a show that can at least be called unique. Never before in night club history had so many debacles attracted so many people in so little time.

The evening was a crashing, crushing, deafening success. An audience evidently composed of youths in various stages of phrenitis yelled "Go! Go! Go!" as a drummer played a 20-minute set, dimly accompanied by a tenor saxophonist and a pianist; they would then talk incessantly over Oscar Peterson's trio (which played music) until the next drummer came on.

### Then All of 'Em

After that both drummers played at once, as well as all members of all three trios, with Charlie Shavers and emcee Slim Gaillard somehow mixed up in it all.

It was a little pitiful to hear Peterson, in a vain plea for silence, telling the crowd: "You'll notice we have no drummer in our group." It was useless; Buddy Rich, with Flip Phillips and Hank Jones, and Gene Krupa, with Charlie Ventura and Teddy Napoleon (tactlessly announced by Slim as the Ventura trio), were what these screaming, head-shaking, gyrating melophobes wanted, and Peterson, Kessel, and Ray Brown might as well have stayed home.

Between sets there was dancing to Latin music by Rafael Font,

with Shavers again slightly involved.

Curiously, in the relatively intimate and quiet atmosphere of Birdland next door, where the sign on the wall says that occupancy by more than 273 people is dangerous and unlawful (the Band Box doesn't reach the stage of perilous illegality until 840 have squeezed in) business was excellent, too, proving that there is a different kind of audience for this kind of show. Birdland was featuring such attractions as Dave Brubeck and Stan Getz (who honk not, neither do they drum).

### A Switch

By the time you read this, the Band Box will have switched to a music policy, with Duke Ellington's orchestra and Art Tatum. One wonders whether Bellson will take over leadership of Duke's band, and how long Tatum will endure the intermission pianist treatment suffered by Peterson.

It's good to see yet another spot in town giving employment to such fine musicians as the Band Box is using. It's too bad that if they played the fine music of which they are capable, the joint would probably fold overnight.

—joe

## Strictly Ad Lib

(Jumped from Page 3)

MONTREAL: Ray Anthony reportedly received \$15,000 for his week at the Seville theater. This is far above any previous fee for a band . . . Gisele Mackenzie was followed there by Les Paul and Mary Ford . . . The CBS TV series, *Jazz Workshop*, is currently receiving priority publicity. Series resumed in January after a three-week layoff, with talent including Valdo Williams, Bob Rudd, Perry Carman's quartet, the Al Wellman sextet, Roland Lavallee's quartet, and the Delta Rhythm Boys . . . Alan Dean preceeded Frank Sinatra into the Chez Paree, returning to the place where he made his first big success upon arriving in America.

—Henry Whiston

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Zutty Singleton, sportsman, meets up with Hot Lips Page in Belgium.

## Zutty Returns From Europe Disappointed, Disillusioned

(Jumped from Page 1)  
tent for the entire Atlantic crossing."

Mrs. Singleton picked up the story. "Mezz hired a cheap French trumpet player after Lee left, and gave Zutty a \$50 raise; but we were waking up on him all the time. He was a real trouble maker.

"He would go around saying that the Negro is being crucified in America and he was going to save them and get every Negro musician to come to Europe. I gave him hell for that. And he would be fighting with the men all the time—one he almost hit the trombonist over the head with his clarinet during a record session."

"Well, we got back to Paris in April and opened at a new club called Jazzland," said Zutty. "Mezz was several weeks behind in my money, and on top of that the club

### Zutty Explains 'The Feud'

Says Zutty Singleton: "A terrific amount of trouble in the French jazz field is due to the feud between Charles Delaunay and Hugues Panassie. Panassie's bunch boos Delaunay at concerts, Mezz won't approve of anyone working for Delaunay, and so forth. Panassie even forced me, after I'd argued with him for hours, to sign a statement saying that bop is not jazz. When I went to Dizzy Gillespie's concert, they tried to explain it away by saying I was a close personal friend of Diz. They're fanatical about the whole thing."

closed suddenly after nine days. On Friday evening he said he'd go to the bank with me in the morning and get everything straightened out. In the morning I found a note in my mailbox saying he'd gone out of town for a few days. I also found out the banks were closed Saturdays anyway.

"That was the last I heard from him. The next thing I knew Mezz was in America, owing me \$1,615.00."

#### Ask Union Aid

(Zutty wrote to the union. They never caught up with Mezz during his stay over here, but he was erased from membership in the A.F. of M. Aug. 21, 1952. Mezz has since sent a long letter to the

### Swingin' The Golden Gate

## Determination, Hustle May Yet Pay Off For 2 Young Leaders

By RALPH J. GLEASON

San Francisco—It was just a year ago that two local musicians put their money and their energies and their hearts and minds to work trying to put across a big, swinging band in San Francisco. The two guys were Chuck Travis, the

tenor sax graduate of the Tommy and Jimmy Dorsey bands, and Johnny Coppola, stalwart trumpeter for Stan Kenton, Charlie Barnet, and Billy May.

They broke their backs trying. They rehearsed. They promoted. They hustled around like crazy. They did a March of Dimes show that sounded great—air checks of their portion of the show got a lot of comment from a lot of people. They played a one-niter at Sweet's that was a swinger. For a while it looked like one or the other of a couple of small record companies was going to record the guys.

It was, believe me, a good band. Guys like Louie Bellson and Sid Holman wrote for it. Everybody was eager and fresh and excited and cooperative. Even with no work they attended rehearsals. For awhile. Then the thing blew up in what seemed the tragic topper.

Coppola and several of the guys simply had to go to work. It was May. Right after, the band got an offer for a good summer job that would have kept it alive. It was a terrible blow to Chuck and Johnny and everybody else, but that's the way it had to be.

You wouldn't blame them for being discouraged, would you? But

union, accusing Zutty of drunkenness and other heinous crimes, and protesting that he can't collect enough money to pay Zutty because the men who owe him are now in the army and can't be sued. The union says there isn't much it can do while Mezz is out of the country.)

"After Mezz' disappearance," Zutty continued, "I loafed for three months. Man, Paris is the worst place in the world to get broke in; I saw musicians around there who'd been foisted by all the talk about how great things were, (Turn to Page 16)

### The Hot Box

## New Record Firm Brings Back Some Old Rarities

By GEORGE HOEFER

Louis Armstrong's more obscure records are again available on long playing discs. The collector's bonanza made possible through the controversial method called "bootlegging" came to an end about a year ago. Since then, Columbia and Victor have put out a few LPs dedicated to the jazz fan, but these were sides not too hard to obtain or hear on the original 78 rpm issues. Recently a new label came upon the scene with an aim towards legally reissuing rare sides. The sides chosen are not lying around any more, not even in the usual places where collectors used to hunt.

The name of the legal reissue label is Riverside. Producing these LPs are Bill Grauer and Orrin Keepnews.

#### First Release

The first release is titled *Louis Armstrong Plays the Blues*, a collection of blues accompaniments, including early blues choruses by Louis with the vocals of Ma Rainey, Trixie Smith, and Coot Grant and Kid Wilson. All the sides are rewarding jazz, but especially welcome is Ma Rainey's *See See Rider*.

Three more 10-inch LPs on Riverside are out. Two of them are on the Jazz Archives series. A collection of hard-to-obtain Johnny Dodds items makes up one of these releases. Tunes include *Ape Man*, *Wear Way Blues*, *In the Alley Blues*, *Merry Makers Twine*, *Hot Potatoes*, *Oriental Man*, *Sock That Thing*, and *There'll Come A Day*.

This is Volume 1 of Johnny Dodds music and others will be coming along. Featured with Johnny are Tommy Ladnier, Natty Dominique, and Jimmy Blythe.

The other new Jazz Archives release is an eight-side collection of Ma Rainey's Paramount recordings, where the accompaniment consisted of Tampa Red's guitar and an unknown piano plus the Tub Washboard band on two sides.

#### Contemporary Sides

To complete the early catalog is an LP on what is called the Contemporary Jazz series. The first release is by Bob Wilbur's Wildcats consisting of sides cut by the Wildcats and The Scarsdale Jazz Band back in 1947 and 1946 respectively.

The issue on LP of the above sides was made possible through an arrangement with John Steiner of Chicago, who has the rights to Paramount. Some of the Louis and Ma Rainey sides were made from unplayed originals.

#### Future Items

Riverside has acquired exclusive rights to reissue everything of interest from the Black Swan, Broadway, Famous, and Puritan labels, as well as from Paramount. Future releases will have jazz as played by Freddie Keppard, Ida Cox, Jelly Roll Morton, Muggsy Spanier, Frank Teschemacher, Joe Smith, Blind Lemon Jefferson, King Oliver, and Cow Cow Davenport.

To return to the "bootlegged" sides mentioned at the beginning of this column, it is interesting to note that they have become collector's items in a short time. Very few of them are available anywhere anymore.

**COLLECTOR'S CATALOG:** Gunther Amberger, 25 Zipperstrasse, Vienna XI, Austria. A *Down Beat* reader who likes Stan Kenton,

Woody Herman, Duke Ellington, and cool jazz. Wants to exchange European jazz records for American sides.

Pete C. Carr, 195 Broad street, Ashland, Pa., wants a pen pal who is a fan of George Shearing, Billy Eckstine, and Stan Kenton.

#### Trader

L. W. Cunningham, 9 Archery road, Leamington Spa, Warwickshire, England. Played drums back in the '30s and says Ray Bauduc is his man. Heard Ellington, Louis Armstrong, Fats Waller, Coleman Hawkins, and Cab Calloway on their visits to England. Would like to trade old and current *Melody Maker* magazines for back issues of *Down Beat*.

Heinz J. Blumenthal, Hamburg 1, Ferdinandstrasse 58, Germany. A German jazz fan who would like to correspond with an American regarding guys like Eddie Condon, George Wetling, Joe Sullivan, Max Kaminsky, Jack Teagarden, and Muggsy.

John A. Guthmann, Washington Hy., Morrisville, Vermont. He would like to correspond with anybody interested in Illinois Jacquet, Kenton, and Woody Herman.

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Sal, formerly with the Terry Gibbs Quintet and Munnell Lowe Quartet, can be heard on Columbia Records playing his new Gretsch Synchronomatic Guitar. "Fastest, easiest-playing guitar I've ever handled—it's that Gretsch MIRACLE NECK that does it!" says Sal. Send for your FREE GRETSCHE GUITAR GUIDE that shows the Guitar played by Sal Salvador, plus valuable tips on how to choose, care for and play the guitar. Write: Dept. DB253, FRED GRETSCHE, 60 Broadway, Brooklyn 11, New York.

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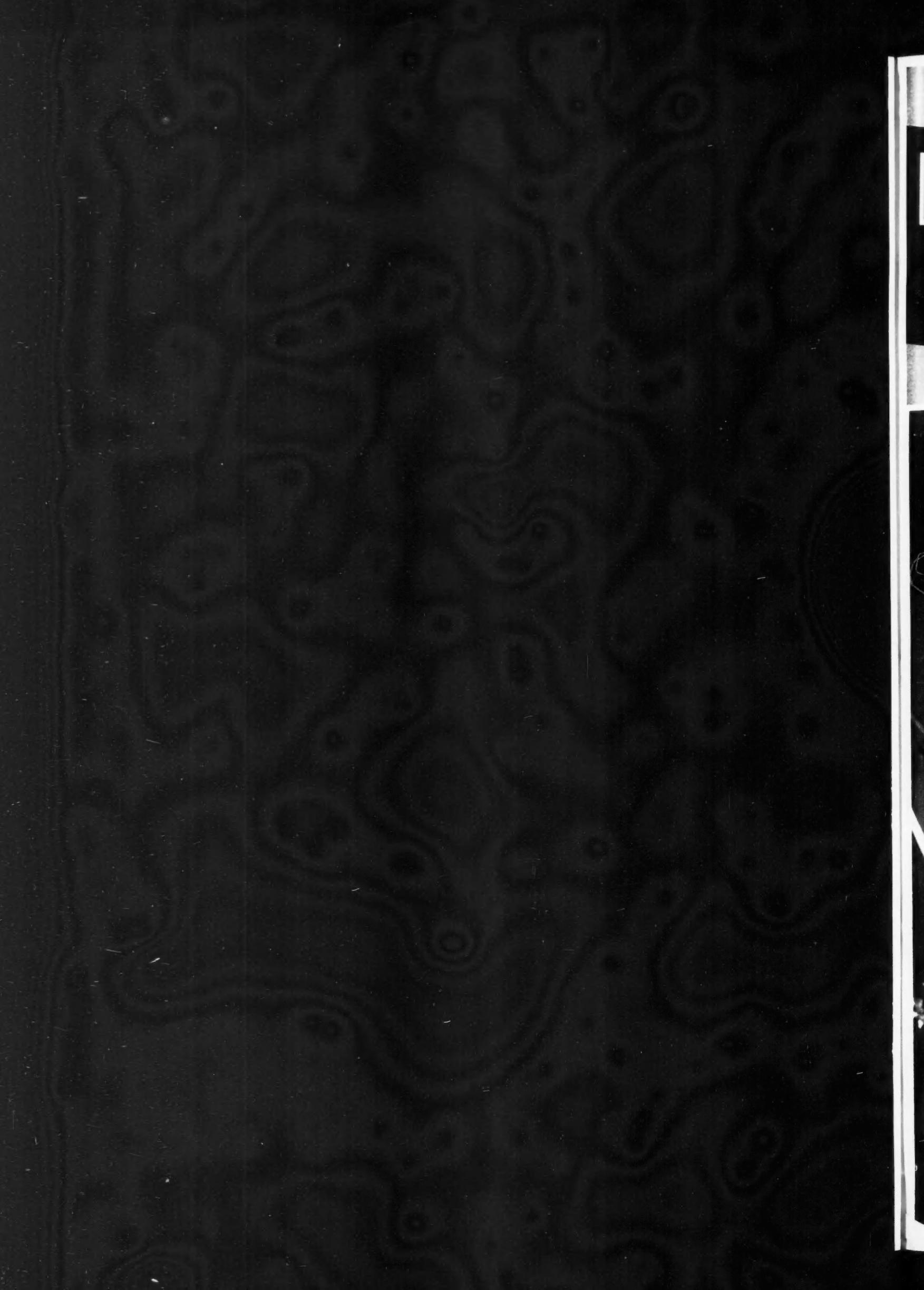
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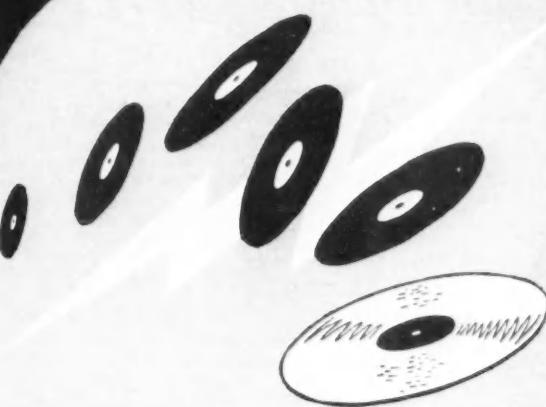
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February 25, 1953

# RECORDS

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## SUPER HI-FIDELIS

By Rob Darrell

**THE PICK-ME-UP FOR FAGGED-OUT SOUND.** After that of the loudspeaker(s), the next most vital contribution to sounds really fit for your ears comes from the other end of the whole equipment chain. It involves a *stylus* that must trace a fantastically tortuous "signal" path in disc grooves . . . and a *pickup* that has to translate the minutest quiverings of that stylus into accurately corresponding voltage fluctuations . . . which then are "equalized" (sometimes properly!) and amplified for the speaker's re-translation into audible sound waves.

Since both input and output ends of the equipment-chain function as translators or converters of energy (mechanical to electrical in the pickup, electrical to mechanical-acoustical in the speaker), they are named in engineering jargon *transducers* . . . an apt name in more than a technical sense, for it's a cinch to be confused with *truducers!* And traduce (defame, malign, slander—to you) is just what both these all-important devices usually do to good sound!

### Size Counts

The record-groove pattern in any well-made LP nowadays is not only unbelievably complex but amazingly clean. But right between it and the almost infinitesimal voltage waves your amplifier receives, things happen to the audio "signal" that shouldn't happen to a dog! If the stylus point isn't the right size (one mil, or thousandths of an inch, in radius for LPs), it won't ride snuggly on the groove sidewalls.

If it's at all worn, it can't follow the faster, more microscopic (high-frequency) wiggles . . . if it's worn down with a "flat," it'll ruthlessly wipe the "highs" right out of the grooves forever. If it isn't perfectly centered (and unclogged) between a magnetic pickup's pole-pieces, it'll feed so much plain and fancy distortions into your amplifier—and speaker and ears—that the music can be heard only as an outrageous travesty on itself.

### Need the Best

If you have a crystal pickup, of course you may be saving your pocketbook quite a few dollars, but you're gyping your ears of a brilliance and realism you hardly can imagine a mere "machine's" delivering until you've actually heard it. The crystal probably was the commercial savior of the phonograph industry awhile back, but with very few exceptions it has no place nowadays in any sound-reproducing equipment that genuinely aspires to wide-range fidelity.

In short, if you honestly want to hear what the best of today's recordings can sound like when they're faithfully reproduced rather than traduced—you've got to ante up for a first-rate magnetic pickup and a *diamond* (nothing less) stylus. But once your ears flap open to what a transformation these can make in everything you hear from discs, you'll realize you're made one of the most profitable—both immediate and long-range—investments of your life. And this well may be the first payment on your permanently reserved front seat on the better-audio bandwagon!

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## Some Tips On The Care Of LP And 45 RPM Discs

By GEORGE HOEFER

**Modern vinylite records used on slow playing systems are far more delicate than the older 78 rpm shellacs. They require much more care in order to derive maximum listening pleasure. The new reproduction setups are primarily planned to give a higher fidelity result and it is both foolish and uneconomical to cancel out these benefits by allowing your records to get dusty and scratched.**

Vinylite is highly susceptible to static charges through the least friction on the surface. The friction cannot be eliminated. Every time a record touches the turntable or even the cardboard cover in which records are sold and should be kept when not in use, an electrostatic charge is built up on the record surface. This charge remains there until it is neutralized or drawn off by a charge of opposite polarity.

### Static Shown

A record electrostatically charged acts as a magnet to dust particles and lint. If you rub a vinylite 33 1/3 or 45 against your coat sleeve, then hold it about a quarter-inch away from a small pile of cigaret ashes, you'll see these ashes jump right to the record.

And if the surfaces get covered with dust and are then played, the grooves get filled with dirt that ultimately gets ground into the bottom of the groove.

Uncared-for vinylites can get so filled with dust that the light playing arm will jump out of the track

and skip grooves, sometimes causing the needle to scratch all the way across the record and ruin the disc. A slight scratch on a record used on high fidelity equipment can completely spoil performance.

### Some Hints

So here are some simple procedures to follow regarding record care.

Take the obvious precaution of covering the record and putting it away in a dust-free place. Do not leave a disc on the turntable or uncovered on a table. To store them in a horizontal position is preferable, but they can be racked vertically if on a shelf upright with other records, the way books are usually kept.

And watch the condition of your needle. At the sound of the slightest wear, replace it. Discs must be kept a good distance from heat and places of excessive dryness. The weight of the tone arm should be checked to be sure it is right for your purposes when you first obtain your machine.

Never use an ordinary record brush on vinylite, as you simply electrostatically charge the record. More dust would adhere to the record than you could wipe off. Don't blow your breath on a record to

clean off the dust, as you just blow particles into the grooves and moisten the surface. And DON'T stop the turntable while the needle is on the record, as it could chisel out a groove and injure the needle point.

### Accessories Available

For those who want to buy accessories to help protect the life and performance of their collection, there are several products on the market. One is a static eliminator, of which there are two types—a magnetic brush and a chemical preparation which forms a thin film on the surface to take off the electrostatic charge. When used correctly, the brush will completely eliminate the charge for a short time, but it should be done at frequent intervals.

Be careful about purchasing chemical preparations. Some of them will cause more damage to the surface than static electricity. They act as solvents or leave a residue that will eventually harden in the grooves. It is wise to experiment with liquids until you find one that does not leave a greasy or waxy scum.

You can clean records easily yourself by washing them in lukewarm water to which a slight amount of detergent has been added. Rinse under running water until all the soap has flowed off, then dip in a pan containing warm water and stand upright in a rack and let them dry in the air. Place the rack in as dust-free a place as possible.

If you'll take the above precautions, you'll get maximum performance from your records for a good many years.

## Hi-Fi Flashes

A splendid booklet on high fidelity that is directed to the layman has been put out by Radio Craftsmen. Edited and written by Deems Taylor, noted classical critic, *A Sound Approach to Better Listening at Home* tells the whole story of high fidelity—why it's important, what it means, the functions of the various component parts, how to assemble a hi-fi set, and in a special section answers some very commonly-asked questions about hi-fi sound systems.

Here, for example, are a few of the queries about hi-fi that it handles.

### Is high fidelity the same as high frequency?

No. High fidelity literally means "extreme faithfulness, or accuracy" of sound reproduction. While a high fidelity system must be capable of reproducing the high frequencies (and the low), the really important thing is that the music be undistorted.

### Is high fidelity equipment dangerous or delicate to handle?

Under normal handling and assembling conditions, the answer to both questions is "no." You wouldn't touch an exposed live wire; and for the same reason you shouldn't undertake to explore the "innards" of your high fidelity units. As for delicacy, they are—like a fine watch—protected by a rugged housing.

### Can I really install these units myself?

That depends upon your own skill and experience. If your installation is a simple one and you can follow the very concise instructions that accompany each of your units, you can really install your set yourself.

### With a modest budget, what should I buy first?

The basic units: tuner, amplifier, speaker, and record player. You can equip yourself with an excellent system quite reasonably.

The booklet is available for 10 cents to cover the cost of handling by writing to Dept. CC, The Radio Craftsmen Inc., 4401 N. Ravenswood avenue, Chicago 40, Ill.

\* \* \*

The Audio Fair in Chicago will be combined with the 1953 International Sight and Sound Exposition to be held at the Palmer House Sept. 1, 2, and 3. It will be the only public high fidelity and audio-video show held in the midwest in 1953, is expected to attract more than 20,000 persons to its three-day stay.

Henry A. Talaske of Detroit won a \$1,000 cash prize from Jensen Industries in a contest for electronics and television dealer servicemen. Contest offered \$5,000 in cash prizes for the most Jensen needle packages turned in.

## New Products

Three new tape recorders, including one battery-powered portable became available this month. A low-priced Knight model has been announced by Allied Radio Corp., 833 W. Jackson Boulevard, Chicago. It has both 7 1/2 and 3 3/4 ins./sec. speeds, is extremely compact, and has five piano-type pushbuttons to select all operating functions.

The Eicor Model 230 also has both speeds, a new functional styling, and a "Finger-Flip" control arrangement. Eicor, Inc., 1501 W. Congress Street, Chicago.

The portable recorder is the Magnemite Model 610-SD, battery-powered, spring-wound, and having an indicator light which signals 30 seconds before rewinding is necessary. Tape speed is 7 1/2 inches a second, the machine weighs just 15 pounds complete. Amplifier Corp. of America, 398-4 Broadway, New York.

Electro-Voice has just issued two eight-page bulletins on their E-V Aristocrat and Regency Klipsch-Licensed folded horn enclosures. Information on response, impedance, efficiency, and distortion is included. Free copies are available at Electro-Voice, Inc., Buchanan, Mich.

## Snyder Settles In New York



Bill Snyder

New York—Bill Snyder, whose records of *Bewitched* and *Flying Fingers* were big sellers, has given up all ideas of continuing with a big band and has settled here to concentrate on composing, recording, and television.

One of his latest original instrumental, *Piccadilly Circus*, has been recorded by Ray Anthony and Snyder will continue to wax with Decca with specially-assembled groups.

## On The Cover Perry Como

See page 3 for Perry Como's own story of how his latest record hit, *Don't Let the Stars Get in Your Eyes*, happened to get made.

## Section II

## A Basic Record Library

### Big Bands—Dance and Swing

(Ed. Note: This is the second in an exclusive Basic Library series, which when finished will give a complete representative sampling of the entire record field. All records listed here are LPs, although most of them are also available on both 78 and 45 rpm. *Big Bands—Dance and Swing* was compiled by Jack Tracy. The Dixieland section appeared in the Feb. 11 *Down Beat*.)

Anthony, Ray	<i>Campus Rumpus</i> (10" Capitol H-362)
Barnet, Charlie	<i>Album</i> (10" Mercury MG C-114)
Basie, Count	<i>Basie's Best</i> (10" Coral BL-58019)
Battle of the Bands	<i>Herman, Gillespie, etc.</i> (10" Capitol H-235)
Berigan, Bunny	<i>Bunny Berigan Plays Again</i> (12" Victor LPT-1003)
Brown, Les	<i>Dance Date</i> (10" Columbia CL-6123)
Brown, Les	<i>Over the Rainbow</i> (10" Coral 56026)
Brown, Les	<i>You're My Everything</i> (10" Coral 56046)
Butterfield, Billy	<i>Stardusting</i> (10" Capitol H-201)
Crosby, Bob	<i>Dixieland Band</i> (10" Coral CRL-56003)
Dorsey, Jimmy	<i>Contrasting Music</i> Vols. I and II (10" Coral CRL-56004, 56008)
Dorsey, Tommy	<i>All Time Hits</i> (10" Victor LPT-15)
Dorsey, Tommy	<i>Getting Sentimental</i> (10" Victor LPT-10)
Ellington, Duke	<i>Ellington's Greatest</i> (12" Victor LPT-1004)
Ellington, Duke	<i>Liberian Suite</i> (10" Columbia CL-6073)
Ellington, Duke	<i>Duke Ellington</i> (10" Victor LPT-3017)
Goodman, Benny	<i>Carnegie Hall Jazz Concert</i> Vols. I and II (12" Columbia SL-160, SL-180)
Goodman, Benny	<i>Benny Goodman</i> (12" Victor LPT-1005)
Herman, Woody	<i>Carnegie Hall Concert</i> Vols. I and II (10" MGE E-158, E-159)
Herman, Woody	<i>Dance Parade</i> (10" Columbia CL-6049)
Herman, Woody	<i>Classics in Jazz</i> (10" Capitol H-324)
James, Harry	<i>All-Time Favorites</i> (10" Columbia CL-6009)
James, Harry	<i>Trumpet Time</i> (10" Columbia CL-6044)
Kenton, Stan	<i>Artistry in Rhythm</i> (10" Capitol H-167)
Kenton, Stan	<i>Stan Kenton Encores</i> (10" Capitol H-155)
Krupa, Gene	<i>Gene Krupa</i> (10" Columbia CL-6017)
Lunceford, Jimmie	<i>For Dancers Only</i> (10" Decca DL-5393)
Man with a Horn	<i>Armstrong, Crosby, Eldridge, etc.</i> (10" Decca DL-5191)
Marterie, Ralph	<i>Junior Prom</i> (10" Mercury MG-25121)
May, Billy	<i>Big Band Bash</i> (10" Capitol L-329)
Metronome All-Stars	<i>All-Star Dates</i> (10" Victor LPT-21)
Miller, Glenn	<i>Glenn Miller</i> (10" Victor LPM-31)
Miller, Glenn	<i>Concert</i> (10" Victor LPT-16)
Shaw, Artie	<i>Artie Shaw</i> (10" Victor LPM-30)
Shaw, Artie	<i>Artie Shaw Favorites</i> (10" Victor LPT-28)
Thornhill, Claude	<i>Claude Thornhill Encores</i> (10" Columbia CL-6164)
Up Swing	<i>Miller, Goodman, Shaw, Dorsey</i> (10" Victor LPT-12)



# DOWN BEAT

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## Record Reviews

Records in the popular and rhythm-and-blues sections are reviewed and rated in terms of broad general appeal. Records in the jazz section are reviewed and rated in terms of their musical merit.

Records in the popular and rhythm-and-blues sections of interest from the musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

### Ratings

★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### POPULAR

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

### Vocals

#### Cathy Carr

★★★ Half-Pint Boogie  
★★ Heartbroken

Miss Carr sounds like too talented a girl to have to resort to the suggestive lyrics on *Boogie* and the pseudo-Johnnie Ray style on *Heartbroken* (which strangely, comes out sounding just like his *Broken Hearted*). (Coral 60907)

#### Karen Chandler

★★★★ The Old Sewing Machine  
★★ I Hear the Music Now

With her *Hold Me, Thrill Me, Kiss Me* still a hot item, Karen follows with this likely coupling. *Music* is reflective, *Machine* has a folksy flavor that makes it a natural Patti Page type tune. The latter looks like the best bet. (Coral 60911)

#### Don Cherry

★★★ A Lover's Quarrel  
★★ Changeable

Sarah Vaughan got the jump on *Quarrel* and the singing golfer will be hard put to keep within shouting distance even though his rendition is a juke box natural. The ricky tick Grady Martin Slew Foot Five and the suave Mr. C. make an incongruous pair, however, especially on *Changeable*. (Decca 28548)

#### Freddy Cole

★★★★ Love Me Tender  
★★★★ Whispering Grass

Tender is a wonderful song, and Freddy gives it tender and loving care. While Nat need not worry about competition from his brother yet, Freddy proves conclusively that there is no monopoly on talent in the Cole family.

*Grass* features Freddy in whispering, sly form. The strings aid and abet the vocalist who sounds more like his famous brother on this side. (Okeh 6936)

#### Perry Como

★★★★ Wild Horses  
★★★ I Confess

Horses is a powerful follow-up to *Don't Let the Stars* and keeps Perry assured of a hit parade entry.

**PATTI PAGE**  
"The Doggie  
In The  
Window"

AND  
"JEALOUS  
EYES"  
MERCURY 70070  
• 70070X45

#### Peggy Lee

★★ I Hear the Music Now  
★★★ This Is a Very Special Day

Two tunes from *The Jazz Singer*. The latter is the better of the two and also gets spirited singing from Mrs. Dexter. (Decca 28565)

### Roberta Lee-Gordon Jenkins

★★★ Say It Isn't So  
★★ Dear Joe

Look out for Miss Lee. The gal could break out at any time with her strong commercial style and way of putting a lyric across. Either of these, for example, could become sellers. (Decca 28541)

### McGuire Sisters

★★★ Picking Sweethearts  
★★★ One, Two, Three, Four

As the story on page 11-S points out, this is indeed a good girl trio. But the material here is very hokey, ideally suited for the Dining Sisters. The record might make some sort of splash in the hillbilly field. (Coral 60917)

### Bette McLaurin

★★★ Do You Know Why?  
★★★ My Dreams of You

Little Bette belts emphatically and promisingly on *Why* and *You*, showing some traces of Dinah Washington and also some ideas of her own. A young lady to watch. (Coral 60906)

### Harry Cool

★★★ Ace in the Hole  
★★★ A Cottage for Sale

Cool, the former Dick Jurgens vocalist and bandleader, is back on wax with this pair of standards recorded on a minor label. Backing is by accordion and bass, and we're most happy to see someone reopen the lovely *Cottage*. (Fredolo 52066)

### Buddy Greco

★★★ And So Goodbye  
★★★ I'll Always Love You Some

Coral keeps trying the same approach with Greco—he and some girls singing together. Someday this guy is going to come over on records as he does in person and a new star will be in our midst.

These are both routine, with *Goodbye* the strongest. (Coral 60904)

### # Dick Haymes

★★★★ Let's Fall in Love  
★★★★ All I Need to Know

Dick opens the old standard by singing the bridge as an introductory, then moves into an expressively-sung and beautifully-phrased chorus and a half. It's his best record in many, many moons. *Know* is equally well done and a fine song to boot (by Al Stillman and Peter DeRose). More material like this and Dick can't miss becoming a top seller again. (Decca 28540)

### Al Jolson

R My Mammy  
R Sonny Boy

Some familiar Jolsoniana, re-released on Decca's *Curtain Call* series.

### Dick Krueger

★★ Many Happy Returns of the Day  
★★ I'm Alone Because I Love You

Krueger is a semi-lyric tenor whose voice is well-suited to these songs, both of which could easily get lost in the shuffle. (Victor 12385)

### Julius La Rosa

★★★★ Anywhere I Wander  
★★★★ This Is Heaven

With full band backing from Archie Bleyer's orchestra, Arthur Godfrey's boy does a rich vocal job on the *Hans Christian Andersen* tune and a surprising hit performance with the coupling, a tune by Boston disc jockey Sherman Feller. Julius' recording career and the career of this brand new label both get off to a rousing start. (Cadence 1230)



COLUMBIA'S NEWEST singing discovery is Felicia Sanders, a protege of Benny Carter, who introduced her to Mitch Miller. The label is excited about her.

### The Modernaires

★★★★ New Juke Box Saturday Night

★★★ Runnin' Wild

The Mods have had some good releases in the last year or so, but this could be the one to put them all the way over the hump. Their impersonations of Don Cornell, the Four Aces, Les & Mary, and Mr. Weepers are remarkably accurate and bitingly funny, might make *Juke Box* as big as their original one with Glenn Miller. *Wild* is like their *Bugle Call Rag*, etc. (Coral 60899)

### # Ella Mae Morse

★★★★ Good

★★★ The Guy Who Invented Kissin'

A rough, powerful Ben Websterish tenor man and smacking Nelson Riddle band backing pushes Ella along on *Good*, an authoritative etching that'll get a lot of listens.

And so will *Kissin'*, a calypso that brings back the same tenor man and a high-note trumpeter (Pete Candoli?). (Capitol 2343)

### Trudy Richards

★★ A Fool

★★★ Go Way from My Window

*Fool* and his heart are soon parted, shouts Trudy, then implores her man to go away from her window as Elliot Lawrence leads the studio band through a *Cow Cow Boogie*-type background. Nothing here out of the ordinary. (Decca 28564)

### The Road to Bali

Chicago Style

The Road to Bali

Merry-Go-Round

Hot Mon

To See You

Moonflowers

Album Rating: ★★

Bing Crosby, Bob Hope, and

## 'Down Beat's' Score-Board

Here are the top 10 tunes for the period ending Feb. 11. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances.

1. *Don't Let the Stars Get in Your Eyes*
2. *Till I Waltz Again With You*
3. *Why Don't You Believe Me*
4. *Keep It a Secret*
5. *Have You Heard*
6. *Tell Me You're Mine*
7. *Glow Worm*
8. *Oh, Happy Day*
9. *Lady of Spain*
10. *I Went to Your Wedding*

## Tunes Moving Up

These are not the second top 10 tunes in the country. They are tunes on which there is already much action and which could move up into the *Down Beat Score-Board*.

1. *Side By Side*
2. *The Doggie in the Window*
3. *John, John, John*
4. *Pretend*
5. *Hold Me, Thrill Me, Kiss Me*
6. *Wild Horses*
7. *Even Now*
8. *Early Bird*
9. *Say It With Your Heart*
10. *Anywhere I Wander*

### The Weavers

★★ *Down in the Valley*  
★★★ *The Bay of Mexico*

The Weavers haven't had a big record in a long time, and they show the pressure here. *Valley* is as close to *Old Smoky* as they can get without repeating it; *Mexico* is the throwaway, but more relaxed and rousing. (Decca 28542)

### Jimmy Young

★★★ *This Is Our Night*  
★★★ *My Heart Is a Kingdom*

The Englishman who recently came to America on a visit sports a big voice and good dynamics and shows why he's a big man across the pond. But they probably haven't yet been subjected to as many singers of this type as we have.

However, he's as good as anyone else from the school, and could make it if there's any more room in the circle. (London 1282)

### DID YOU KNOW

that Rev. Joseph Kearney, who married Paul Weston and Jo Stafford, was once road manager for Bob Crosby's orchestra?

### RICHARD HAYES

### "Once In A Lifetime"

### AND "CAN'T I"

MERCURY 70068  
• 70068X45



## Dance

# Buddy DeFrance  
\*\* Over the Rainbow  
\*\* Summertime

Two more painless pieces, style Shaw circa 1940, in which the qualities that made Buddy emerge from the pack as an individual stylist are not apparent. Pleasant though his work and Dick Malby's accompaniment are here, there's nothing in his performances that couldn't have been done equally well by any of the top studio musicians, or most of Buddy's 10 favorite clarinetists. This, happily, could not be said of Buddy's recent *King of the Clarinet LP*, which nobody could have made but Buddy. (MGM 11411)

## Jimmy Dorsey

R Green Eyes  
R Contrasts

Another in Decca's *Curtain Call* series, and leave us let nostalgia reign supreme. What the business wouldn't give to see another dance band hit like this come along again! (Decca 11064)

## Glen Gray

R Smoke Rings  
R Sunrise Serenade

One more reissue, coming out just at the time that Glen announces he's reorganizing his band, following a long layoff. (Decca 11063)

## Jerry Gray

★★ No Moon at All  
★★ My Heart Belong to Only You  
This is the date Jeri Southern made first with Gray backing. Then after some difficulties it ended up being handled by Jo Ann Greer, now with Ray Anthony on another label (confusing?). Jo Ann is no Jeri, but covers these o.k. The band sounds great. (Decca 28561)

## Sammy Kaye

★★ The Dance of Mexico  
★★ Hurry, Hurry, Hurry

Composer credits for Mexico, which is simply the *Mexican Hat Dance* with words, go solely to Sammy. Routine items both. (Columbia 39917)

## Guy Lombardo

R Auld Lang Syne  
R Humoresque  
More *Curtain Call* stuff. (Decca 11061)

## Russ Morgan

R Wabash Blues  
R Does Your Heart Beat for Me?  
Two of the sides most associated with Russ are re-released this month by Decca. (Decca 11062)

## Guy Lombardo

★★ How Do You Speak to an Angel?  
★★ I Feel Like I'm Gonna Live Forever  
The tunes are from Broadway's *Hazel Flagg*. *Angel* is already almost the sole property of Eddie Fisher, but Kenny Martin's singing of it here will assure some Lombardo action. *Forever* is in great dance tempo. (Decca 28523)

## Charlie Spivak

★★ Bloodshot Eyes  
★★ Waiting  
There's a boppy, shuffle rhythm arrangement and an interesting tenor man on *Eyes*, and the band plays cleanly, but the novelty is a

bad tune that gets just a fair vocal from Paul O'Connor.

Eileen Rodgers sings *Waiting*, Charlie plays a few pretty bars. (King 15219)

Edmundo Ros  
★★ Marching String  
★★ Ecstasy

*String*, a march in dance tempo, comes off fairly well, could catch a lot of response. It and the flip (a tango) are both played professionally, if somewhat dutifully. (London 1277)

## The Squadronaires

★★ Hesitation  
★ The Last Waltz

*Hesitation* is the Hugo Winterhalter composition that is executed precisely by England's Squads, but it isn't too well suited for this dance arrangement. *Waltz* is just plain dull. (London 1284)

## Misc.

Robert Farnon  
★★ The Waltzing Cat  
★★ Melody Fair

Some unpretentious, tastefully arranged music from Farnon on *Cat* and *Fair*. Ideal background music for quiet luncheons and dentists' offices. (London 1276)

## Bernie Green

★★★ Linger Awhile  
★★★ Lonesome and Sorry

Bernie, who used to arrange and compose for the Henry Morgan shows and presently does the same for *Mr. Peepers*, has his own name on these. They're both delightful, tongue-in-cheek take-offs on the Whitemans and Isham Jones', etc., of the '20s. Yet they could become big commercial hits simply because most people won't realize he's kidding.

*Linger* has Al Gallodora flitting about on alto sax and the late Mike Pingitore on banjo. Very funny music (Victor 20-4716)

## Ben Light

★★ Do You Ever Think of Me?  
★ I'll Get By

Pianist Ben and rhythm backing do the expected here—straight melody with an occasional flourish and an "I can teach you how to play in six easy lessons" feeling. Very good juke box fare in some areas. (Capitol 2346)

## Country

## Molly Bee

★★★ Nobody's Lonesome for Me  
★★★ Honky-Tonk Mountain

The youngster sings like a vet on *Lonesome*, another Hank Williams song. Both of these will find many buyers in the pop market. (Capitol 2339)

## Jack Cardwell

★★★ The Death of Hank Williams  
★★ Two Arms

The late Williams' unbelievable popularity will alone sell thousands of these to admirers. The lament is a mournful account of Hank's death and a tribute to his ability. (King 1177)

## Tommy Sosebee

★★★ Till I Waltz Again with You  
★★★ All-Night Boogie

Some ingratiating singing and a crack country band should insure juke box success for both sides. (Decca 60914)

## Tennessee Ernie

★★★ I Don't Know  
★★★ Sweet Temptation

*Know*, still at the head of the r & b lists, joins the c & w and pop parade with this version by Ernie, who swings furiously and funnily in his best city slicker style. A hip hillbilly whose spoken breaks on the side are highly humorous.

The reverse will be overshadowed by the "A" side, but it's good. (Capitol 2338)

## Sashayin' Round

## By DEL WARD

Selecting one person as the most outstanding in any particular field isn't an easy thing to do. Squabbles result when you try to pick a winner from a group of talented contestants. This holds true whether a Miss America is being chosen or we are trying to decide which is the prettiest apron in the county sewing contest. But when we come to folk music (and in this column we always do) most of us agree with poet Carl Sandburg when he names Burl Ives as "America's Mightiest Ballad Singer."

It is through the haunting voice of Burl Ives that the whole world knows the folk music of America. Wonderful songs that seem to have no beginning or end; wonderful songs that we grew up hearing. Those of us who have a special yen for ballads feel that such music and songs are as much a part of America as the Washington Monument and Yellowstone Park. For in truth, throughout the years of singing not only do we know that many of the people about whom the songs were written were actual people but we feel that we knew them personally.

Why there are folks in Virginia who can show you the very place where "John Henry" and his little woman lived. All railroad engineers on the Illinois Central have learned

the "true story" of mighty Casey Jones. And I've even heard tell that sure nuff there is a Big Rock Candy Mountain. Down from generation to generation come the stories of our land told in song. And in song to all people Burl Ives weaves the ballads of yesterday giving them as much life and color today as did the early settlers and pioneers.

Burl Ives has roamed all of America gathering his ballads and songs and gathering a following of loyal fans along the way. Although he was born in Illinois, his ramblin' days started early in life. When he was a junior in college with banjo under his arm and 15 cents in his pocket he left to hobo eastward. In New York's Greenwich Village he settled down briefly but only to study music and make a name for himself on Broadway. The kind, bearded ballad singer became known to everyone as "The Wayfaring Stranger," a title that has since become synonymous with his name and a title which he was to later use for his autobiography. To run through a list of famous

ballads is to look through the records and albums recorded by Ives. And just as it is difficult to select a leader in any field it is equally as difficult to say which of the Ives recordings are the best. But *Goin' Down That Road*, *Feelin' Bad*, *Workin' on the Erie Canal*, *The Blue Tail Fly*, and *Ol' Dan Tucker* are constant favorites.

Proof that America is paying rightful homage to folk music lies in the fact that the Library of Congress stores Burl Ives records in its archives that future generations may hear them, and the United States State Department sends them to American embassies throughout the world so that other countries can become acquainted with the best presentation of our American song heritage.

\* \* \*

**THE PROMENADE:** Skeets McDonald's successful Capitol recording of *Don't Let the Stars Get in Your Eyes* helped make his appearance in Amarillo, Texas, a big success. Off to entertain the boys in Korea was popular girl singer Carolina Cotton. It's the

third time the blond Hollywood star has gone overseas. WNLC, New London, Conn., recently signed Old Man of the Mountain to do a daily disk jockey show.

Norm Perry of Fort Worth has signed with MGM Records. Joe and Jerry Crocker of KCUI have a new



Burl Ives

one out on Mercury. Bobby Whitmore of Fort Payne, Alabama will have a new record out soon on the Blue Ribbon label. Eddy Arnold, who never lets a season go by without a hit or two, sure has scored again with Victor's *Older and Bolder*. Wonder whatever happened to Lee Morse? Many hillbilly fans still like to play her old favorites.

Decca is trying to stay on the hillbilly hit list with Red Foley's *Midnight*. Webb Pierce's *Back Street Affair* on Decca has been up there for many weeks. Tex Ritter, cashing in on the success of his Capitol record of *High Noon*, has made successful personal appearances all out on the west coast and through the south. Cowboy Copas' fans are up in the air over the way the King artist means the new ballad *Love Me Now*.

prejudiced because we met them?

## Different Sound

Anyway, they hope and believe it's a different sound. "We haven't consciously copied anyone," explained Christine, "we hope people will think we have a style of our own."

Christine, who plays good piano, and Phyllis, who just sings, shared the talking chores at our interview, while Dorothy, who used to play tenor sax, just sat looking decorative. Christine is also in unofficial charge of the wardrobe for the act, buying the same size for all of them.

We didn't bother to ask Christine any of the obvious corny questions such as "are you now, or have you ever been, a man in Copenhagen" because we have a deep sympathy for anyone with the name Christine who has lived through the last three months.

Besides, as anyone equipped with a tape measure will tell you if he finds the McGuire Sisters stretched end to end, this act constitutes 17 feet of very pulchritudinous femininity.

—len



The McGuire Sisters: Christine, Phyllis, and Dorothy

## Meet The Girl Trio That Towers Above All Others

New York — The McGuire Sisters are all 5 ft. 8 in. tall. They are all beautiful brunettes. They are Christine (24), Phyllis (21), and Dorothy (23). Most important of all, they may soon tower over other vocal trios in achievement just as they dwarf them in stature.

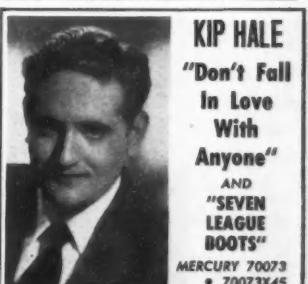
Everything has been happening fast for these king-size dolls. Less than six months ago their career had been restricted to army camps and veterans hospitals, staff work at WLW in Cincinnati, other jobs not far from their Miamisburg, Ohio, home.

that the applause meter almost collapsed. Godfrey used them a couple of times again before they went home to Miamisburg, and a few weeks ago signed them to a contract for regular appearances every Monday and Friday morning and Wednesday evening.

Meanwhile, Gordon Jenkins had become another major rooter for the gals. The Andrews threesome being still firmly entrenched at Decca, Gordon's own company, he got them a deal instead with Decca's Coral subsidiary, and personally, though anonymously, arranged and conducted their first session. *Pickin' Sweethearts* and *One, Two, Three, Four*, the latter a Jenkins-Milt Gabler tune, is doing very nicely already. As you may have observed, they get a richer, deeper, mellower sound than most girl trios—or are we just

## Songwriter Recovering

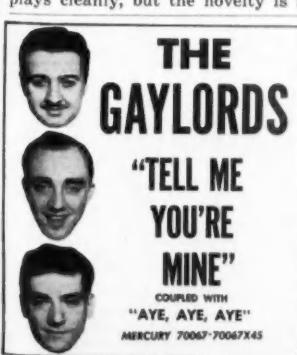
Hollywood—Sam Coslow, veteran songwriter (*Just One More Chance*, et al) who was seriously injured in an auto accident in Northern California, has been removed from a local hospital to his home here. He was reported in satisfactory condition.



KIP HALE

"Don't Fall  
In Love  
With  
Anyone"  
AND  
"SEVEN  
LEAGUE  
BOOTS"

MERCURY 70073  
• 70073X45



## JAZZ

Records in this section are reviewed and rated in terms of their musical merit.

## Rolf Ericson

★★★ *Perdido*  
★★★ *Miles Away*

The Tizol standard and the Ericson original were both arranged by Gosta Theselius, who played tenor on this date. Lars Gullin's baritone, Domnerus' alto, and Reinhold Svensson's piano have spots in *Perdido*, and Ericson blows some unspectacular but right trumpet. Moderate pace is a change from the endless up-tempo versions of the tune, but the side still loses a star because the theme has become so hackneyed. The same soloists, plus neat ensemble work, make *Miles* a far more attractive side. (Discovery 1732)

## Stan Getz

Thou Swell  
The Song Is You  
Mosquito Knees  
Parker 51

## Album Rating: ★★★★

Playing in Boston's Storyville club, with Al Haig, Jimmy Raney, Teddy Kotick, and Tiny Kahn, Stan was just right on the night they taped these sides. His work is a brilliant blend of freedom and restraint, technique and taste, as are the solos of Haig and Raney. Though Stan is no Martha Graham and Jimmy no Cezanne, despite the printed comparisons (we are shocked at the polysyllabic pretentiousness of the liner notes) the spirit of a modern jam session has seldom been better caught. *Parker 51* is a good title, because although the changes are Cherokee and the voice of the Bird is nowhere heard, Stan's style flows as freely as the famous fountain pen. (Roost RLP 407)

## Stan Getz

★★★ *Lullaby of Birdland*  
★★★ *Autumn Leaves*

Stan plays pleasantly on the *Lullaby*; the Jimmy Raney and Duke Jordan bits sound a little unrelaxed. *Leaves* has some very good Getz, but somehow his sound doesn't have the intimacy of, for instance, the Storyville LP. (Roost 562)

## Hampton Hawes

★★★ *Don't Get Around Much Anymore*  
★★★ *It's You or No One*

The Ellington tune is brightly handled, though Hamp's ideas and execution were more impressive on his previous release. *You* is an adequate interpretation of a tune that was hardly worth reviving. (Discovery 163)

## Woody Herman

★★★★ *Mother Goose Jumps*  
★★★★ *I'm Making Up for Lost Time*

It's hard to analyze why *Mother* is a five star side. The material sung by Woody is a stale rehash of the Joe Carroll-Dizzy record of *School Days*; his clarinet solo certainly isn't five star fodder, and the band is loud as all get-out. Guess it's the quality that comes with the quantity of sound; it's the short spots of Arno Marshall's tenor and Carl Fontana's trombone, plus a wild Ralph Burns arrangement, that did the trick. Overleaf, Dolly Houston rocks as never before in another superlative arrangement. (Mars M-500)

## The Blindfold Test

## Dave's Raves Are Tatum, Jelly Roll

Dave Brubeck is a typical representative of the new generation of jazz musicians in several respects. He is literate and articulate, thoroughly grounded in all fields of music and every branch of jazz.

Because he is one of the numerous young pianists who have achieved jazz prominence in the last couple of years, I concentrated the blindfold test mainly on other pianists who have enjoyed a similar rise in recent years. Dave was given no information whatever about the records played for him, either before or during the test. However, after it was over, I identified the artists whose music he had heard, and some of his afterthoughts were a result of my disclosures.

## The Records

1. Oscar Peterson. *Nameless* (Mercury). With Major Holley, bass.

I haven't heard much Powell . . . but I have heard Peterson play like that. Sounded a bit like Shearing toward the end, where he used locked hands; Powell wouldn't do that. I liked the way he used both hands in unison; and it sure swung. I'd give it four.

2. Hampton Hawes. *Thou Swell* (Discovery). Shelly Manne, drums.

Nice chords at the end. The only thing I could possibly guess would be some very early Shearing that I never heard before. The only thing I really didn't like on the record was the drummer, playing right on the beat. Thump, thump, thump . . . why doesn't he do something that isn't going on—like playing against the bass? If this was made recently I'd give it three; if it was made four or five years ago I'd give it four.

3. Horace Silver. *Thou Swell* (Blue Note). Art Blakey, drums.

Only guy I could guess is Bud Powell. Is it? I preferred that of the two versions. Nice groove . . . he gets more out of the tune. I liked the drummer almost all the way through. It's the way Cal Tjader used to work once in a while; reminded me of Cal. I'd rate this four.

4. Van (Piano Man) Walls. *After Midnight* (Atlantic).

That reminds me of when I first started working. We used to play the blues all night, man! Out of tune piano . . . this wasn't out of tune, but it had that same quality. What was that, a Hawaiian guitar on there? How'd he get that sound? I have no idea in the world who it is on piano. You know, there's nothing I'd rather hear than a good artist play the blues; and it's not done often enough. Get Tatum to play the blues and you really hear something. The blues like that is a feeling that's just wonderful. I've heard blues played better than that, but it's still worth three.

5. Bernard Peiffer. *Slow Burn* (Roost).

It's Garner—for the first time I'm really positive I know who it is. It's real relaxed, swings a lot. The effect is like you've got a guitar man playing on the beat, only it's the

## Hans Koller Quartet

★★★★ *Beat*★★★★ *Up from Munich*

There's a double aptness in the title of *Beat*; the beat is definitely there, but in a tired, languorous, beat sort of way that gives this side a delightful mood. Koller's Getz-like tenor and Miss Hipp with her hip piano make this as effective a quartet side as any of its U.S. counterparts in recent months. *Up*, which uses a different chord pattern from the usual stale routines, is a series of good up-tempo choruses, including eight bars of Munch-style bass. (Discovery 1742)

## Vic Lewis

★★★★ *The Apple*  
★★★★ *Solitaire*

Two surprisingly good sides by the big British band that imitates various American outfits. *Solitaire*, an original by Bill Russo, shows the crew in its Kenton mood; the piece is an agreeable melodic opus and John Keating does well in the solo trombone role.

*The Apple* is an Al Cohn—Johnny Mandel arrangement that Chub by Jackson's big band used to play. It's a loosely swinging, medium-paced blues with a good trumpet solo by Bert Courtney and, of all

things, a coolish tenor solo by Miss Kathleen Stobart, said to look even better than she sounds. (Discovery 1752)

## Lizzie Miles

★★★ *A Good Man Is Hard to Find*  
★ *Salty Dog*

Lizzie is a good, robust singer, perhaps the nearest thing to a modern-era Bessie Smith. Recording in the Vieux Carré, she sings three choruses of *Good Man*, the second of which she translates a little too literally into bad New

Orleans French. *Dog* is a dog. A novelty with no novelty, it includes some pre-jazz piano, repetitious lyrics, and weak band work. (Capitol 2341)

## Red Norvo

Ghost of a Chance  
Seven Come Eleven  
The Man I Love  
One Note Jive  
1-2-3-4 Jump  
Stardust  
In a Mellotone

## Album Rating: ★★★

The first four titles are Vol. I, the others Vol. II, of a four-volume series taken from a concert staged by Timme Rosenkrantz in June, 1945, at Town Hall in Manhattan.

*Ghost* and *Man* are xylophone solos by Red. On *Eleven*, *Jive*, *Jump*, and *Mellotone* he plays vibes, surrounded by an interesting personnel. Trumpet was Shorty Rogers, sounding like a good amateur (after all, what was he, 12 at the time?); trombone, Eddie Bert, young and brash; clarinet, Aaron Sachs (currently with Earl Hines), already showing promise; tenor, Flip Phillips, swinging like mad. Rhythm was Teddy Wilson, swinging gently; guitarist Remo Pameri in his pre-Arthur Godfrey days, sounding amazingly undated

## By Leonard Feather

## Dave's Raves Are Tatum, Jelly Roll

and was striving to do them, or somebody that can't do now what Tristano is doing. You've got to be more careful than that with counterpoint. You can't have clashes that go against the grain of hundreds of years of what's right and what's wrong. I do like it, in a way, for the same reasons I dislike it; they're striving for something that I don't think they made, but it was certainly a noble attempt. For trying, four; for not making it, three.

9. Ralph Sutton. *Love Me or Leave Me* (Circle).

If that isn't Fats Waller, it's somebody who's used everything I identify with Fats. Fats was so important—you hear Fats in Tatum, in Garner—he's one of the most important piano men of all time. You can even see the beginning of the modern turnaround—instead of the usual 2, 5, 1, he's in down a step, like an E flat 9th if you were in F. A lot of the things that are commonplace now, somebody had to seek them out, and Fats definitely started a lot of them. If it's early Fats, give this five. If not, a four.

10. George Wallington. *Escalating* (Prestige).

I don't like that record. It never did settle down and swing; the guy's left hand did nothing but pound out the root. It had a tremendous right hand, but he goofed a lot; yet there's a heck of a lot of ideas there . . . I think it was a side that didn't make it, from a pretty good artist who sounds a little like Bud. I've released records where I didn't think any of us made it; the same way, I feel nothing came off from beginning to end here. Give it two.

## Afterthoughts by Dave

My favorite pianists—Tatum, of course; Jelly Roll and Fats. If you wonder why I include Jelly Roll, listen to a thing called *New Orleans Joys*. If you want to hear somebody play behind the beat further than anybody's played behind the beat—you have to just sit there and count, and beat your brains, and he comes out . . . I like Tristano, Bud Powell, Garner, Shearing, Peterson; and I don't listen to any of them—as little as possible. I think Marian McPartland's a great comer, and also George Wallington. Now that you've told me that last record was by Wallington I particularly want to point out that when he and I were working at Birdland I was fascinated by him; he's great, tremendous.

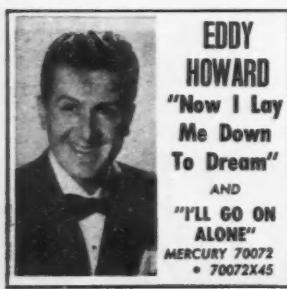
I more or less like the people with a style; Mary Lou Williams, Teddy Wilson—all the great originators. I can't see guys throwing their time away imitating somebody.

I would like to see more emotional scope from every guy instead of each one getting on a separate segment in developing himself; a guy can get stuck with his own style. I know myself that I want to be able to play a good ballad, be able to swing, play pretty, play with guts—cover the whole field. We all feel everything, yet we're too often stuck with one thing. I made some records at Storyville for an album, and because the bass player wasn't there I found myself playing entirely differently. I don't ever want to get into a rut!

Arrangements and ensemble sound are light and delightful. Too bad that despite the all star lineup the tempos are unsteady. *Eleven* rushes, *Jive* wobbles, and *Mellotone*, which takes up the entire last side (16½ minutes), drags woefully.

*Stardust*, a non-Norvo item from the same concert, features Bill Coleman in some thoughtful trumpet choruses, and an almost embryonic Billy Taylor on piano. What a difference eight years made! (Commodore FL 20,023, 20,027)

**BOBBY WAYNE**  
"GONE" AND "THE MEXICAN MAIDEN"  
MERCURY 70074 • 70074X45



**EDDY HOWARD**  
"Now I Lay Me Down To Dream"  
AND  
"I'll Go On Alone"  
MERCURY 70072 • 70072X45



Dave Brubeck

pianist's left hand. If that isn't Erroll, somebody sure picked it up well. I'd rate it four.

6. Oscar Levant. *Gershwin: Prelude II* (Columbia).

That's got to be a composition—it wasn't improvised. Somebody like Gershwin, because of the use of the seventh and minor thirds; somebody that was struck by the use of those notes in early jazz and wanted to write a composition on it. Compositions like this never come up to the real feeling; but it's very well played. It's too dangerously close to the idiom, without quite making it. I'm going to rate this as a composition. For Gershwin, give it four, because he was important in making the American people aware of composition in jazz. There's a million arguments whether he did a good job or not, but he certainly started the ball rolling.

7. Art Lowry. *Studio One Concerto* (Columbia).

That's the closest thing to a piano concerto with a dance band. It's probably well done, but it wasn't worth doing . . . There has to be good businessman bounce music in the United States, you've got to get used to that; but there can be a little integrity in that field too, and I didn't hear much sincerity here. I have no idea who it is, but it has to be one of the most commercial bands in the business. This is strictly out of my field; for what it was, I'd say it was a three; but for what I think it is, it's a zero.

8. Lennie Tristano. *Yesterdays* (Capitol).

Tristano could never have played that bad, could he? In the early beginnings? It's either early Tristano, when he wasn't doing all the great things he's doing now,

## Charlie Parker

La Paloma  
Tico Tico  
Un Poquito de Tu Amor  
Mama Inez  
My Little Suede Shoes  
Begin the Beguine  
Estrellita  
La Cucaracha

Album Rating: ★★

Charlie Parker Plays South of the Border is the title of this LP, on which the music varies from two to four star value, with occasional one and five star moments. Bird is flanked by a small band: Walter Bishop Jr., Max Roach, Teddy Kotick, two of Machito's drummers, plus, on a couple of sides, Little Benny Harris on trumpet.

Some of the tunes seem to fit Charlie's style well, especially *Poquito* and *Tico*. Recording is too resonant, and the Parker tone lacks that intimate, supple quality we heard on the records that made him famous. (Mercury MGC 513)

## Bernard Peiffer

★★ *Jeepers Creepers*  
★★ *Slow Burn*

Sweden and England don't have a monopoly after all. A Frenchman who feels jazz is as rare as snow in April in Paris, but here's the exception who proves the rule. Helped by bassist Joe Benjamin and drummer Bill Clark, who were over there with Lena Horne, this Parisian pianist gives a good account of himself both on the jump side and on the Billy Moore Jr. opus. Ideas aren't original, *Jeepers* being Billy-Taylor-made and *Slow Burn* a Garner impression, but the flat-tary is at least sincere. (Roost 563)

## Art Pepper

★★★ *Everything Happens to Me*  
★★ *Chili Pepper*

Art's alto is becoming increasingly individual—or else we just know his style better because, luckily, he has this agreeable series of sides coming out. The ballad is especially effective. *Chili* loses a star because, like almost everything else this month, it's a warmed-over *Tea for Two*. Russ Freeman has a diligent piano chorus. Bobby White, drums, and Bob Whitlock, bass, complete the group. (Discovery 171)

## Oscar Pettiford

★★★ *Ah-DeeDong Blues*  
★★ *I'm Beginning to See the Light*

Except for the pseudo-Chinese intro and coda, *Blues* is a swinging series of choruses on Oscar's doughty cello, with an interlude for some of Billy Taylor's very best piano. Almost a five star side. Oscar is a little less sure of his intonation on the Ellington tune, but it's still a good performance, with Charlie Mingus and Charlie Smith completing the quartet very completely. (Roost 561)

**LOLA AMECE**  
"The Knockin' Song" AND "SO FAR, SO GOOD"  
MERCURY 70059 • 70059X45

## RHYTHM &amp; BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

## Roy Brown

★★★★ *Hurry, Hurry, Baby*  
★★ *Travelin' Man*

A hollering, jumping *Hurry Out*-Harrises Wynonie and should be a big platter for Roy and his Mighty, Mighty Men. The band gets a good groove, Roy wails hoarsely, a good trumpeter gets a solo, and everybody goes home happy. (King 4602)

## # Ruth Brown

★★★★ *Mama, He Treats Your Daughter Mean*  
★★ *R.B. Blues*

*Mama* is a grand and glorious 16-bar blues. Everything about it is just right—Ruth's earthy, crack-packed voice; the madly rocking beat; the guitar and baritone work, and the entire setting provided by the unnamed band. Backing is a slower and more conventional blues. Maybe it's a lucky coincidence that Ruth Brown's initials are R & B. She's an apt symbol of this brand of music at its best. (Atlantic 986)

## Ray Charles

★★ *The Sun's Gonna Shine Again*  
★★ *Jumpin' in the Mornin'*

Vocal on top deck is sung adequately; but song and rhythm is only ordinary.

*Jumpin'* jumps. Vocalist and choral work rock right along but a good solo break would have helped immeasurably to heighten the effect. (Atlantic 984)

## Julian Dash

★★ *Deacon Dash*  
★★ *Fire Water*

Julian is back and in fine form. Utilizing a very melodic riff, Julian builds nicely to some good solo moments. Rhythm is insistent and ever-present.

*Fire Water* has fire, but not enough to build a big commercial blaze. (Mercury 9441)

## Roscoe Gordon

★★ *I'm in Love*  
★★ *Just in From Texas*

*Love* exhibits that hoarse quality in Roscoe's voice; but the presence on the voice is so bad that it might have been cut in the Grand Canyon.

*Texas* drives Roscoe to "Hi-Yo Silver" in the midst of this side. RPM usually cuts better material than this. (RPM 379)

## The 'Beat's Best Bets

## Rhythm and Blues

1. *I Don't Know*. Willie Mabon, Chess 1531.
2. *Soft*. Tiny Bradshaw, King 4577.
3. *I'm Gone*. Shirley and Lee, Aladdin 3153.
4. *Baby, Don't Do It*. Five Royals, Apollo 443.
5. *Sad Hours*. Little Walter, Checker 764.

## # Louis Jordan

★★★★ *You Didn't Want Me, Baby*  
★★★★ *A Man's Best Friend Is a Bed*

Whether he's in the pop or r & b field, Louis Jordan is one artist who can be counted on to rate at least one sharp for musical value. On *Baby* he sings a blues that tells a story and fits his personality perfectly; on Ray McKinley's *Bed* song he soaks across some cute lyrics without ever becoming smutty. The Tympany Five swings on both sides. (Decca 26543)

## Little Esther

★★★★ *Hollerin' and Screamin'*  
★★ *Turn the Lamps Down Low*

All the *Hollerin'* and *Screamin'* Esther can muster is brought to play in order that her man won't leave. But anyone whose old lady sings as well as this would be a fool to cut out. It's a winner. Little Willie teams up with Esther on *Lamps*, a side that begins promisingly, then trails off. (Federal 12115)

## Ziggy Lane

★★ *Mad About Cha'*  
★★ *I'm Crying for You*

Ziggy who wrote *Mad* shouts it out; song is pop but has overtones of rhythm and blues. Doesn't belong solidly to either category; as a consequence, won't really happen either way.

*I'm Crying For You* is a very pretty ballad sung in Buddy Clark fashion. Ziggy should make more records. (Jubilee 6022)

## Joe Loco

★★★★ *Stardust*  
★★ *How High the Moon*

It's about time that somebody came along and gave the Carmichael standard a fresh treatment. Joe, who did so well with *Jingle Bells* does the same for *Stardust* with a pleasant, intoxicating beat and some nice musical touches.

*How High* is handed the *Loco* treatment, but does not fare as well. (Tico 1041)

## Jay McShann

★★ *You Didn't Tell Me*  
★★ *Reach*

*You Didn't Tell Me* features a listless vocal that never gets off the ground (by Jay); and a tired rhythm section.

*Reach* exhibits Jay's voice more clearly; presence on this side is better, but lacks hit quality. (Mercury 70040)

## Joe Morris

★★ *That's What Makes My Baby Fat*  
★★ *I'm Goin' to Leave You*

*Baby Fat* features Joe, joined by Fay Scruggs in a so-so novelty. Rhythm bounces right along, to no real avail.

Fay tries it on her own with *I'm Goin' To Leave You* and does much better. Gal sings out with true feeling. (Atlantic 985)

## Jimmy Nelson

★★ *Little Miss Teasin' Brown*  
★★ *Right Round the Corner*

Jimmy Nelson wrote both songs; it is his orchestra that performs them; and Jimmy does the vocal on both of them. That's a lot of Jimmy Nelson. Whether you're with *Miss Brown* or *Right Round the Corner* some additional talent would help sell these records commercially as well as musically. (RPM 377)



Trummy Young

## Hawaii Was Great, But So Is Satchmo, Says Trummy Young

Boston—Trummy Young has returned from the elysium that is called Hawaii, and only a job with Louis Armstrong could have induced him to leave.

The trombonist who has done so much to bolster the Armstrong group had been in Honolulu for five years. Previously, he'd made his jazz reputation with Lunceford, Barnet, Goodman, Boyd Raeburn, ATP, and his own small bands.

## Went with Band

Trummy went to Honolulu with drummer C. P. Johnson's Los Angeles unit that included Red Callender, Dexter Gordon, and Gerald Wilson. "We really moved; too bad we didn't make any records."

He liked it so well he went into the Brown Derby in Honolulu for 2½ years and then Gibson's Circus room for another two years.

"I had a six-piece jump band that included a tremendous musician, Kenny Whitson, who is now in Alaska. The cat played cornet and piano. Sometimes at the same time. No kidding. We also had a terrific drummer, a Filipino, Danny Barcelona. You'll be hearing about him. Ask Cozy."

"Interest in jazz there is booming. J. C. Heard, Billie, Anita O'Day, Mary Ann McCall, Louis, Shearing, Nat Cole, The Mills Brothers, and others, JATP, Eckstine—they've all done well on the island. There are 10 rooms going."

## Satch Asked

"Well, Louis came to Honolulu, he heard the band, and asked me to join. So off I went to Europe with him. It's really a kick. I guess every musician wants to work with Louis. And he's so easy to get along with. You know he never bugs you."

Trummy is playing better than at any time in his career. His vibrato is under control and his once occasionally loose phrasing and attack have become sure and hard.

"The two men who influenced me most were Jimmie Harrison and J. C. Higginbotham. And they would have hours to help me when I was starting. That's not something most musicians will do."

## Likes Many

"Nowadays I like so many trombonists for so many different things. People like Benny Green, J. J. Johnson, Earl Swope. Oh man, there are so many."

"On records, I have one favorite with Lunceford. Bet you never heard of it? *Think of Me, Little Daddy*. The listener had. And it's worth looking up."

—nat



**RALPH MARTERIE**  
"PRETEND"  
AND  
"AFTER MIDNIGHT"  
MERCURY 70045  
• 70045X45

## Tab Smith

★★★★ *These Foolish Things*  
★★ *Red, Hot, and Blue*

Tab's full, piercing sax follows the same pattern here as on his recent good sellers, and there is little reason to suspect that these won't do as well. *Things* is played straight, *Red* is a forceful, neatly-swung riff item. (United 140)

## T-Bone Walker

★★ *Blue Mood*  
★★ *Got No Use for You*

T-Bone sings the blues effortlessly on the top side to good advantage. But *Mood* never really achieves the mood.

*No Use* features T-Bone with an unidentified girl vocalist who does her best with a poor song. (Imperial 5216)

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## Who Blows There?

These are some recent record sessions, with personnel and tunes. Do not ask for them from your dealer, however, until you see by the *Down Beat* record review section that they are available.

PATTI AMES with CLARK McCLELLAND'S ORK (Rialto, 1/6/53). Trumpets—Norman Beatty, Ziggy Schatz, and Jimmy Roma; trombones—Paul Selden and Danny Repol; reeds—Sam Zittman, Lennie Lieata, Marty Holmes, and Wally Bettman; rhythm—Dicky Styles, piano; Joe Puma, guitar; Tubby Phillips, bass; and Irv Klug, drums. Patti Ames, vocals.  
*I Don't Stand a Chance Without You; Heartbreak Train, and I Can't Resist You.*

STAN GETZ' QUARTET (Mercury, 12/29/52). Stan Getz, tenor; Jimmy Raney, guitar; Bill Crow, bass, and Frank Isola, drums. *These Foolish Things: Hymn to the Orient.*

ent; *How Deep Is the Ocean, and Thanks for the Memories.*

LARS GULLIN'S ORK (Metronome of Sweden, 10/27/52, in Stockholm). Same personnel as above; Lars Gullin, baritone; Weine Redlides, trumpet; Ake Person, trombone; Ake Björkman, French horn; Gunnar Svensson, piano; Yngve Åkerberg, bass, and Jack Noren, drums.

*Smooth Breeze and Smart Alec.*  
Same men as above, recorded 12/15/52. *Silhouette.*

Same as above, except Arnold Johansson, trumpet, for Renlidens, 12/12/52. *Apostrophy and Merlin.*

BENGT HALBERG'S TRIO (Metronome of Sweden, 10/27/52, in Stockholm, to be

released here on Prestige). Bengt Halberg, piano; Yngve Åkerberg, bass, and Jack Noren, drums.

*Zig-Zag and Cynthia's in Love.*  
Same as above, with Arne Domnerus, alto, added; 10/27/52. *Coast to Coast and Flying Saucers.*

WOODY HERMAN'S HERDSMEN (Mars, 1/13/53). Trumpets—Tommy DiCarlo, Roy Catan, Stu Williamson, Phil Cook, and Dick Sherman; trombones—Will Bradley, Carl Fontana, and Jack Green; reeds—Woody Herman, Arno Marsh, Dick Hafer, Bill Perkins, and Sam Staff; rhythm—Nat Pierce, piano; Chubby Jackson, bass, and Art Mardigan, drums. Ralph Burns, conductor and arranger.

*True Love; Blue Lou (Chubby Jackson arrangement); Fool in Love, and Wooly.*

WOODY HERMAN'S WOODCHOPPERS (Mars, 1/13/53). Carl Fontana and Will Bradley, trombones; Arno Marsh and Bill Perkins, tenors; Sam Staff, baritone; Nat Pierce, piano; Chubby Jackson, bass; Art Mardigan, drums; Candido Camero, conga, and Jose Mangual, bongos. Woody Herman, clarinet and vocals.

*No Noise in the Market; Run, Joe; Eight Babies, and Fancy Women.*

## Chords And Discords

# Further Amplification Of Howard 'Happy Day' Tale

Cleveland, Ohio

(Regarding a story in the Jan. 14 issue of *Down Beat* on Don Howard and the record, *Oh Happy Day*.)

The record was played (on station WERE, Cleveland) by disc jockey Phil McClain as a gag to pacify the demands of Bernie Hersh (a friend of Howard.) The result was a deluge of requests from throughout Cleveland. Jack Gale, who is a disc jockey on station WSRS is a talent scout and representative for Triple A

Records, Inc., of Cleveland, thought he detected great commercial possibilities in the recording and refused to regard the whole matter as a gag. It was he who induced the Triple A corporation to negotiate with the young artist and press the record on the Triple A label.

In the first three weeks, *Oh, Happy Day* sold 28,000 copies in Cleveland. New York publishers Bregman, Vocco, and Conn flew Ira Wegard to Cleveland. D. J. Bob Clayton in Boston spun it (and it sold 15,000 copies in the first 10 days.) Dave Miller of Essex Records flew to Cleveland, leased the master for his own label, pressed 1,000 copies, and had them flown to the key deejays in the country, all in a matter of hours.

The remark that the song is an "electronic monstrosity" has never been made by the recording company, Triple A records, who feel instead that "a million Americans can't be wrong."

Max B. Katz

(Ed. Note: The *Down Beat* story quite pointed out that the "electronic monstrosity" remark was not attributed to any member of the Triple A firm.)

## Disbelief

Talladega, Ala.

To the Editor:

I am very sorry I did not vote in the 1952 *Down Beat* band poll and I would now like to take the opportunity to cast my protest ballot since I am extremely dissatisfied with the outcome.

In fact, I would like to go on record as challenging the authenticity of the '52 poll, because to me circumstantial evidence indicates it was not a poll at all but a grand fraud and hoax perpetrated upon the music public. I believe the editor of *Down Beat* simply made his own selections and proclaimed them winners of the alleged poll.

The most ridiculous result of all is the so-called selection of Maynard Ferguson as the world's greatest trumpeter. To think of it strikes me dumb and I can say no more.

Richard Mathis

## Tony Papa Waxes For Mercer Label

Chicago—Drummer Tony Papa's band out of Elkhart, Ind., cut three sides here recently on Duke Ellington's Mercer label on which they were augmented by seven Ellington sidemen and vocalist Betty Roche.

The 20-piece group waxed *Love You Madly* (Roche vocal), *C-Jam Blues*, and a new Billy Strayhorn tune *Coffee and Kisses*. Ellingtonites on the date were Clark Terry, Quentin Jackson, Britt Woodman, Juan Tizol, Paul Gonsalves, Russell Procope, and Jimmy Hamilton.

## Brunswick Signs Jim McPartland

New York—Jimmy McPartland has been signed to a term contract with Brunswick Records.

McPartland's only recordings in the past year were for MGM's *Hot V.S. Cool* album opposite Dizzy Gillespie, due out next month. His first assignment for Brunswick will be an album of Bix Beiderbecke compositions.

Marian McPartland, Jimmy's wife, continues under contract to Savoy.

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## Glen Gray To Regroup

New York—Glen Gray, out of the dance band business the last few years, began rehearsing a new band early this month. Group will have four brass, four reeds, and three rhythm, with Gray fronting only and not playing.

Included in the band are trumpeters Bill Moore and Billy Oblak, saxists Max Perkins and Johnny Hayes, and singer Dick Ruhlin. Bill Chasen will manage.

## Kenton Inaugs New Palladium TV Show

Hollywood—Palladium has announced a new series of bandstand telecasts via the local CBS outlet, KNXT, which was scheduled to start Jan. 24. Time is 9:30-10 p.m.

Stan Kenton was up for the first two shows, with Ralph Flanagan, opening at the Palladium Feb. 3, taking over with telecast of Feb. 7.

Read *Down Beat* for complete coverage of all facets of the music business.

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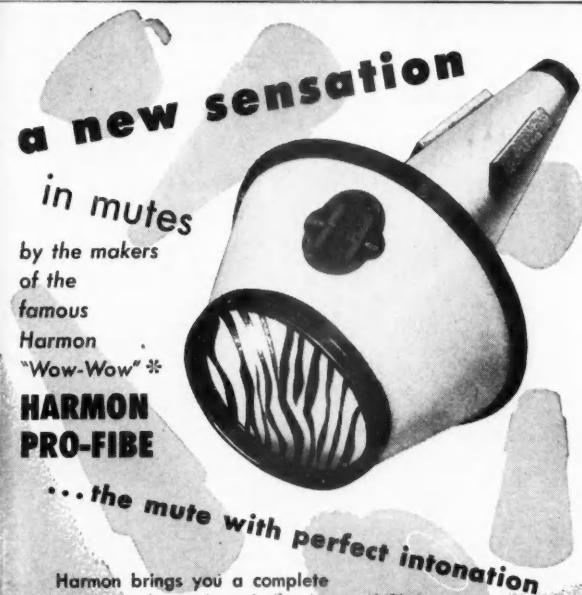
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Young leader Tommy Cunningham and vet maestro Henry Busse talk it over. See Cunningham's story below.

## Off The Floor

Playing good, solid dance music has paid large dividends for Tommy Cunningham, who started his professional career singing with Eddy Duchin and then Anson Weeks and their bands, graduated to motion pictures and night clubs, then organized his own band. Stressing music which would be primarily danceable, Tommy went to work almost immediately breaking in the crew, then was booked into the Adolphus hotel in Dallas.

What started as a routine date at the Texas hostelry wound up as a record run of six years and eight months; all because the customers kept coming back to a room where they could enjoy listenable music with their meals, and danceable tunes with their partners.

Phil Mullen, formerly a member of Henry Busse's band, also one of the country's top groups when it comes to playing for dancers, is now personal manager for Tommy. Just a few days ago Henry and Tommy got together at the Keystone Room of the Texas hotel in Fort Worth with Phil, and the result of the confab was a decision by both leaders to get behind the *Down Beat* "Get 'Em Dancing" program. Andy Anderson, host at the Keystone Room, said the

bands who will work his room during the coming year will all do the same.

Buddy Koster, Union City, N.J., bandleader, has just completed his second tour of duty with the navy and is now reorganizing his band, using 13 men in the new group. Buddy also has joined the parade of leaders who are going to stress dance music in their books during the coming year.

Going back a few years, Buddy suggests that dances similar to those held at New York's Manhattan Center be resumed. Buddy points out that at these sessions, several bands were used each night, playing continuous dance sets. And as a result of these affairs, many teenagers were introduced to dancing.

It is the kids who now spell the difference between success and failure at the ballroom boxoffice, Buddy believes, and something should be done to get them out on the floor again.

Lawrence Welk, after completing 80 straight weeks at the Aragon in Los Angeles, vacations for a month, then returns on a one-year contract . . . Harold Burian, operator of the Casa Loma ballroom in St. Louis, has set a series of big names to play dates ranging from one-nighters through two weeks during the latter part of the winter and into the spring. Ralph Marterie teed off the program, with Vaughn Monroe the second name band to follow. Latter is one of the biggest draws in St. Louis . . . **Billy Bishop**, playing the Trianon in Chicago, and **Ray Pearl**, at Oh Henry Ballroom in the same city, both drew record crowds, again proving that when the public gets danceable music, they'll come out in numbers . . . **Tiny Hill** takes a short vacation before starting his regular summer ballroom tour, and will spend the off-time on the west coast.

## New Indian Music Mag

Bombay—A new English-language jazz magazine, *Blue Rhythm*, has been started here under the editorship of Niranjan Jhaveri. Features cover the American and local jazz scene. Fans can find it through P.O. Bag 6501, Cumballa Hill P.O., Bombay 26, India.

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## Feather's Nest

By LEONARD FEATHER

A couple of months ago, while the *Down Beat* poll was in progress, I idly started filling out one of the ballots. The job remained unfinished, for reasons that will be explained in a moment, but I saved the partly-filled form since it seemed that these selections might be of interest as the selections of someone who, ever since adolescence, has been writing about music, and also writing it, for a living. They are the product of many years of constant listening to just about everything of importance that goes on in the areas covered by the poll.

### The Duke, Of Course

The band vote, as any fairly steady reader of this pillar might guess, went to Ellington. Not that this is consistently the greatest band; but the few times I heard it during 1952 the conditions were right, and Duke showed eloquently why all the other leaders would themselves vote for him.

Among instrumental combos there was little to choose from. Assuming it was only fair to vote for music I had heard in person or on TV

during the year, I decided that Gibbs had provided the most genuine small-band jazz excitement; and remembering those wild nights at Le Downbeat and the vibes duets with Don Elliott, I entered Terry's name on the list.

Vocal groups? None seemed to achieve anything of musical merit enough to warrant a vote. Most of them are no better than the material they sing, and their material, of necessity, is the lowest.

Among the male singers the same situation applied; with the girls, Billie Holiday and Ella Fitzgerald rose far above the level of the songs furnished them, and, since Billie is never prevailed upon to sing mediocre

songs and still has an unparalleled emotional content, she gets my vote as she has for the past 15 years.

A healthy corps of superior trumpet talent displayed itself during the year. Dizzy, in his non-comedy interludes, provided some thrilling moments, as did McGhee, Conte Candoli, Charlie Shavers, and several more. Duke's Clark Terry seemed the most talented and versatile of all modern trumpeters, but for consistency of performance and good taste, Basie's Joe Newman remained tops in my book.

It was a powerful year for trombonists, too. Rosolino and Benny Green were out of earshot too much of the time, and of those I heard extensively Woody's two soloists, Urby Green and Carl Fontana, seemed to deserve a split vote.

The opportunities to hear Charlie Parker were all too rare, but on those few welcome occasions he ratified the *Down Beat* readers' perennial selection by performing as impeccably as ever.

Since I still lean toward the antiquated school of thought that believes a tenor sax sounds best when played like a tenor sax, I got my biggest kicks in 1952 from Quinichette, with Coleman Hawkins a close runner-up, Stan Getz and Arno Marsh leading in the cool school.

On baritone, as readers apparently observed, there was nobody last year in the modern field whose all-around musicianship challenged the throne of Harry Carney. Harry was emphatically a V.I.P., both in the Ellington record of that name and in the field of jazz virtuosity.

On clarinet Buddy DeFranco was, as usual, *hors concours* in person, and belatedly well represented on records. The pianists who brought intelligence, inspiration and excitement to their keyboards during the year were almost numberless and the process of elimination a foolish task; but with Bud Powell out of action through the year there was not even the slightest excuse to oust Tatum from his throne.

### Ran Well Behind

My choice on bass is the man who ran sixth in the poll. It seems to me that none of the five who outnumbered him can bear comparison with Oscar Pettiford for both solo and rhythm supremacy.

Of the numerous guitarists who lent their potent presence to combo rhythm sections in 1952, several provided major kicks: Kessel, Johnny Smith, Jimmy Raney, and Johnny Collins especially (Tal Farlow was a year-long absentee). Because of his wonderful quintet work on radio and records, I'd give Smith a slight edge. The drum ballot was easier to fill—Louie Bellson, the Ellington Rock of Gibraltar, was in a class of his own.

My vote went along with the People's Choice in the vibes department. Terry Gibbs has all the qualities of technique, beat, and excitement that make for greatness on vibes. Hamp and Norvo were out of town, Milt Jackson provided the next best moments, with Don Elliott not far behind.

In the miscellaneous instrument division there were, of course, innumerable Hammond organists available for election, of whom Bill Davis seemed the likeliest; but my choice, for the second time, was Oscar Pettiford, as phenomenal a cellist as he is a bassist, and still unique in this department despite the tentative efforts of one or two potential rivals.

Most male singers with bands failed to provide this jaded listener with any particular thrills. Duke's Jimmy Grissom impressed me as the most able and versatile, scoring with dual effectiveness on ballads and blues. In the female department, a huzzah for Grissom's stablemate, Betty Roche. Betty, I was delighted to observe, was not entirely overlooked by readers, landing in eighth place with 49 votes. If Duke will take her off that stupid pseudo-bop *A Train* routine and let more people hear her magnificent interpretation of *Mauve* from *Black, Brown and Beige*, possibly hundreds will vote for her next year.

I have a strange choice for favorite arranger—one that may seem invalid, since I heard none of his work in person during the year, but which I feel is fair because a great deal of it reached me via records from Sweden. This is Gösta Theselius, a wonderful young talent who, I am sure, could make a big name for himself if he elected to fly west. His *Summertime* and *Pick Yourself Up* for the Estrad All Stars on Blue Note, and the work he did for my own Swedish LP on Prestige, are among the few examples of his work now released here.

Favorite soloist? Records of the year? Hall of Fame? I am not wise enough, old enough, or impetuous enough to name any. The choices would have to be even more arbitrary than those I have listed above. Besides, I've probably made enough enemies already, with this column, to last me quite a while.

## Singleton

(Jumped from Page 6)

and now they were living from day to day, working for 2000 francs (\$5) a night, just barely getting by.

Zutty finally got a job with Hot Lips Page and a Belgian band in Knocke for the summer, then returned to Paris and went on a concert tour with Bill Coleman, an American trumpet player who has been eking out an existence in Europe for several years.

### Were Envied

When Zutty and Marge finally planned their return trip, they were the envy of almost every Negro musician stranded in France for want of the fare home.

"Most of the guys are living poorly. Even well known musicians like Don Byas, Bill Coleman, and Nelson Williams (the trumpet player who used to be with Duke) are just about getting by. Panasie's agents and Mezz and his friends know that they can get these guys to work for whatever they want to pay them, because they have no choice. The feeling's getting stronger; they're gradually freezing up on Mezz and Panasie.

"Of course, there are some good jobs. Charles Delaunay pays good

salaries and is a nice, good, capable fellow."

"How does it feel to be back home?" we asked.

"Wonderful," said the Singletons simultaneously.

"We know the people, know the money here; we actually feel freer in America than we did in France," said Marge.

### No Crucifying

"As far as all that talk about being crucified, you know I worked with white bands for years in California before I went to France, and I was better off musically and financially," added Zutty.

"When I think of things like the night a fan told me he saw old Pops Foster trudging through the snow carrying his bass fiddle—because he couldn't afford a taxi—I wonder how people fall for that stuff about conditions in Europe."

"Marge and I went riding in Central Park the other night. It felt so good, we were so happy. Gee, it's great to be home!"

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## T. Charles To Head Prestige On Coast

New York—Vibraphonist Teddy Charles left here Jan. 23 to settle in California, where he will act as west coast record director for Prestige. Teddy's bassist, Dick Niven, left with him.

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A

Albert, Abbey (Statler) Boston, h  
Anthony, Ray (On Tour) GAC  
Armstrong, Bob (Sky) Chicago, b

B

Barron, Blue (On Tour) MCA

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A

Basie, Count (On Tour) WA  
Beneke, Tom (On Tour) MCA

Bothe, Russ (Paradise) Chicago, b  
Brandwynne, Nat (Waldorf-Astoria) NYC, h

Brown, Les (On Tour) ABC

C

Cabot, Chuck (On Tour) GAC  
Caceres, Emilio (Mi Cafetal) San Antonio, Tex., nc

Carle, Frankie (Statler) Los Angeles, Out 2/19, b

Clifford, Bill (Fairmont) San Francisco, Out 3/2, h

Crest, Dick (Palomar Gardens) San Jose, Calif., Out 4/11, nc

Cross, Bob (Claridge) Memphis, Tenn., Out 2/26, h

D

Di Pardo, Tony (Eddy's) Kansas City, Mo., r

Donahue, Al (On Tour) MCA

Dorsey, Jimmy (On Tour) GAC

Dick, Charles (The Club) Birmingham, Ala., nc

Durso, Michael (Copacabana) NYC, nc

E

Ellington, Duke (On Tour) ABC

F

Ferguson, Danny (Washington-Youree) Shreveport, La., In 2/16, h

Fields, Shep (On Tour) MCA

Fina, Jack (Roosevelt) NYC, 2/2-5/2, h

Fish, Charlie (Statler) Detroit, Out 2/25, h

Fitzpatrick, Eddie (Mapes) Reno, Nev., h

Flanagan, Ralph (Palladium) Hollywood, b

Foster, Chuck (Aragon) Chicago, 2/10-4/6, b

Foster, Sidney (Elbow Beach Surf) Paget, Bermuda, h

G

Garber, Jan (On Tour) GAC

George, Chuck (Stork) Shreveport, La., Out 2/28, nc

Gillespie, Dizzy (On Tour—Europe) WA

Glaser, Din (Colony Club) McClure, Ill., nc

H

Hampton, Lionel (On Tour) ABC

Harrison, Cass (El Panama) Republic of Panama, Out 4/1, h

Hayes, Carlton (Desert Inn) Las Vegas, Nev., h

Herman, Woody (On Tour) GAC

Hill, Tiny (On Tour) ABC

Hunt, Pee Wee (On Tour) GAC

J

Jacquet, Illinois (Black Hawk) San Francisco, 2/24-3/6, nc

Jerome, Henry (Edison) NYC, h

Jones, Spike (On Tour) MCA

K

Kent, Michael (Biltmore and Park Lane) New York, h

Kenton, Stan (On Tour) GAC

L

Lande, Jules (Ambassador) NYC, h

Lev, Herb (Crescent) Orange, N. J., Out 2/20, nc

La Salle, Dick (Plaza) NYC, h

Lewis, Ted (On Tour) MCA

Lombardo, Guy (Roosevelt) New Orleans, Out 2/25, h

Long, Johnny (On Tour) GAC

M

McCoy, Clyde (Casaloma) St. Louis, 2/24-3/1, b

McMerty, Hal (On Tour) GAC

McKinley, Ray (On Tour) WA

Marterie, Ralph (Statler) Buffalo, In 2/17, h

Masters, Frankie (Conrad Hilton) Chicago, h

May, Billy (On Tour) GAC

Monroe, Vaughn (On Tour) WA

Morgan, Russ (On Tour) WA

Morrow, Buddy (On Tour) GAC

N

Neighbors, Paul (Aragon) Chicago, Out 3/1, b

O

O'Neal, Eddie (Shamrock) Houston, Tex., Out 3/16, h

Overend, Al (The Flame) Phoenix, Ariz., nc

P

Palmer, Jimmy (On Tour) GAC

Pastor, Tony (On Tour) GAC

Petti, Emil (L'Aiglon) Miami Beach, Fla., Out 3/23, r

Prima, Louis (Statler) NYC, Out 3/7, h

R

Ranch, Harry (Wilton) Long Beach, Calif., In 2/13, h

Rudy, Ernie (On Tour) GAC

S

Spivak, Charlie (On Tour) MCA

Stanton, Bill (Mel-O-Dee) Sacramento, Calif., cl, Out 3/15

Still, Jack (Champ Shorehouse) Bridgeport, Conn., r

Strong, Benny (Trianon) South Gate, Calif., b

Sud, Johnny (Mayflower) Washington, D. C., h

Sullivan, John (Town Lounge) Houston, Tex., nc

T

Thornhill, Claude (On Tour) MCA

W

Waples, Buddy (The Club) Birmingham, Ala., In 2/14, nc

Watkins, Sammy (Statler) Cleveland, h

Weems, Ted (Rice) Houston, Tex., Out 3/4, h

Rocco Trio, Buddy (Kentucky) Louisville, Ky., h

Rodgers Quintette, Dave (El Cortez) Las Vegas, Nev., h

Roth Trio, Don (Maxwell Field) Montgomery, Ala., pc

Royal Hussars (Toomey's Bar) Galesburg, Mich., cl

Schenk, Frankie (Paramount) Albany, Ga., nc

Scotts, Stewart (President) Kansas City, Mo., b

Shea, Gelford, Lester (Anchorage) Old Town, Me., Out 2/28, h

Simmons, Del (Village Barn) NYC, nc

Softwinds, The (Darbury Room) Boston, Mass., nc

Sparks, Dick (Uptown Bar) Marshfield, Wis.

Startones (Wheel) Oceanside, Calif., nc

Tatum, Art (Band Box) NYC, Out 2/26, nc

Taylor Trio, Billy (Copa Lounge) NYC, nc

Thompson Trio, Bill (Colonial) Hagerstown, Md., h

Tipton Trio, Billy (Monkey Room) Spokane, Wash., Out 3/7, cl

Two Macks (Louis Joliet) Joliet, Ill., h

Victor, Bob (Post Time) Chicago, nc

Williams Trio, Clarence (Vanguard) NYC, nc

Windy City Six (Pin-Up Room) St. Louis, Mo., cl

Wood Trio, Mary (Marie Antoinette) Fort Lauderdale, Fla., h

Yaged, Sol (Somerset) NYC, r

Young, Cecil (Blue Note) Chicago, 2/19-3/5, nc

## Singles

Belfonte, Harry (Ambassador) Los Angeles, 2/11-3/3, h

Carroll, Pat (Village Vanguard) NYC, nc

Dale, Alan (Sahara) Las Vegas, 12/3-9, h

Darnell, Larry (Top Hat) Dayton, O., Out 2/15, nc

Duncan, Hank (Nick's) NYC, nc

Eckstine, Billy (On Tour) WMA

Fitzgerald, Ella (On Tour) MG

Freeman, Stan (Village Vanguard) NYC, nc

Frye, Don (Jimmy Ryan's) NYC, nc

Holiday, Billie (Say When) San Francisco, Out 3/10, nc

Jackson, Cliff (Terassi's) NYC, nc

Le Duc, Claire (Mark Twain) St. Louis, h

Marlowe, Don (Blue Angel) NYC, nc

Martino, Al (Ciro's) Hollywood, In 2/20, nc

Nunnally, Dale (Taft) NYC, h

Parker, Jack (Tip Top Bar) Brooklyn, N. Y., nc

Prysock, Arthur (On Tour) MG

Shaw, Joan (On Tour) MG

Svens, Sylvia (Village Vanguard) NYC, nc

Vaughan, Sarah (Paris, France) MG

W

Cugat To Tour The Far East

New York—Xavier Cugat leaves Feb. 9 on a tour that will take him to Hawaii for three concerts, Guam for one concert, Manila for four weeks, Hongkong for one week, Tokyo for one week, and Shanghai for a week.

Cugat will receive \$20,000 a week for a package that includes his 18-piece orchestra, the Four Step Brothers, Los Barrancos, Rudy Cardenas and The McQuade Twins. Money for the entire tour is being deposited in advance in the United States.

Mrs. Cugat (Abbe Lane) will accompany Cugat only for a few days, as she must report to Universal Studios at the end of February to do her first picture, opposite Glenn Ford, *Wings of the Hawk*.

Unit will play numerous armed forces and hospital dates during the Far East tour. The entire junket was arranged by Ted Lewin.

## Columbia Re-Links Mitch Miller

New York—Mitch Miller, who joined Columbia as popular recording director in February, 1950, has been signed to a new five-year contract with the company.

He has been credited with two 2,000,000 sales records during his Columbia tenure—Jimmy Boyd's *I Saw Mommy Kissing Santa Claus*, and *Cry* by Johnnie Ray. He made four other discs that Columbia says went over the million mark: Guy Mitchell's *My Heart Cries for You*, Frankie Laine's *Jezebel*, Tony Bennett's *Because of You*, and Rosemary Clooney's *Come On-A My House*.

## Counterpoint

By NAT HENTOFF

I should like to inaugurate a jihad against the appalling lack of responsibility in much of the purported writing about jazz.

Part of the problem was incisively summarized by an unnamed writer in the English *Jazz Journal*. He wrote: "Jazz music has been around quite some time now, long enough to have achieved some sort of artistic standing, and for the musician to have acquired a certain amount of the dignity that goes with achievement. One would wish that jazz critics and criticism had reached as high an artistic and literary standard as the music itself."

"Even at its best, the literature of jazz is subject to the faults of romanticism, exaggeration, and pre-occupation with either the immediate present or the distant past, neither of which are so important as some jazz writers would have us believe. At its worst, jazz writing has reached such banal and euphuistic (Oxford for phony) extremes as to make one doubt completely the ability and knowledge of the writers."

### One Prime Example

Hear! Hear! By the way, one roaring example of what the writer talks about is a book by an Englishman named Rex Harris, selling here now in Pelican pocketbook.

It's called *Jazz*, and has such illuminating insights as this one: "as long as Ellington continues to be identified with jazz, both Ellington and jazz are the losers." (Page 163, if you think I'm kidding.) The book is selling well in the college towns, and Mr. Harris has now done his bearded bit to add to the home-grown labors of Blesh, Mezz, and the other troglodytes.

Harris, however, is less reprehensible than another species of jazz writer, the kind that so often writes for the slick magazines. Harris at least is sufficiently interested in the art to have done a recent column in the *Jazz Journal*, he allowed rather abashedly that maybe he'd better listen to some more modern jazz before sending up any more square rockets.

But let us take the case of one Russell Roth, who wrote an article for the December *Mademoiselle* with the anguished title, "What's Happened to Jazz?" This article is almost a caricature of the kind of shouting nonsense that every once in a while appears between lingerie and Cadillac ads in some of our "better" magazines.

### A Swinger

Mr. Roth, the magazine says, "has managed to squeeze in six

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Anyway, the framework of his academic folktale is a beery tribute to a band Art Hodes brought briefly to St. Paul last year. Roth, first of all, does considerable disservice to Hodes, Floyd O'Brien, and the others, because they are serious and competent musicians in their field of jazz. But by romanticizing them into figures out of F. Scott Fitzgerald by way of A. A. Milne, Roth makes them into one-dimensional animal crackers.

### Some Examples

That, though, is minor compared to the harm Roth does to jazz as a whole. I would guess that more than 90 percent of those who read Roth's article know very little about jazz and most are probably curious to learn. Here are some examples of what this expert (who is now, may Zeus protect us, working on a book on jazz) has to say. The italics are his:

"Bop . . . turned out to be a desperate attempt, largely on the part of Negroes as typified by Dizzy Gillespie, to *advance* rather than retreat to the creative freedom last found in the jazz of the '20s. This means that the boppers did not want to abandon any of the 'masculine' techniques of the '30s—the instrumental brilliance by and for itself, the fascination with 'new sounds' by and for themselves.

"So the movement collapsed. It was built on a contradiction. All that was *really* new in bop was absorbed by progressive jazz (Stan Kenton, et al) which was nothing more than the continuation of swing. It was all a matter of arrangers, now, of big bands—eight brasses, six reeds, four rhythm—of chrome-plated polish; about as human as the side

of a new refrigerator—if the refrigerator could shriek!"

### The Objection

Now that's a direct quote. As you can see, my objection is based on more than just a subjective disagreement on taste. Here is a man who writes on jazz and obviously knows nothing whatsoever about contemporary developments in it—nothing about Getz, Mulligan, Parker, Brubeck, Davis, Powell, Roach, Tristano, Donnerus, etc. His use of terms like "bop" and "progressive jazz" is not only semantically schizoid but based on no empirical reality whatsoever.

The cat is just completely irresponsible. Now if someone equally irresponsible wrote for *Mademoiselle* on electronics or psychology, his article—if printed—would immediately be answered by cogent rebuttals. But jazz in the slick magazines is generally at the porcine mercy of any square who wants to make a quick dollar out of it. I can hardly wait for Mr. Roth's authoritative book. I assume the preface will be by Conrad Janis with illustrations by Grandma Moses.

## Ray Noble Readies Ork For L. A. Date

Hollywood—Ray Noble, who has rarely appeared with a dance band since he entered the radio field and not in a local spot since he opened the now-defunct Earl Carroll theater-restaurant some 10 years ago (and quit on the opening night), will take a band into L.A.'s Cocoanut Grove opening March 4.

## Dave Coleman, Boston Jazz Promoter, Dies

Boston—Dave Coleman, 48, for the last four years manager of the Hi-Hat here, died of a cerebral hemorrhage Jan. 5.

Coleman was stricken at his desk on the opening night of one of the many first-rate jazzmen he had introduced to Boston—Stan Getz. No one in Boston jazz history had done as much as Coleman to promote modern jazz in the area.

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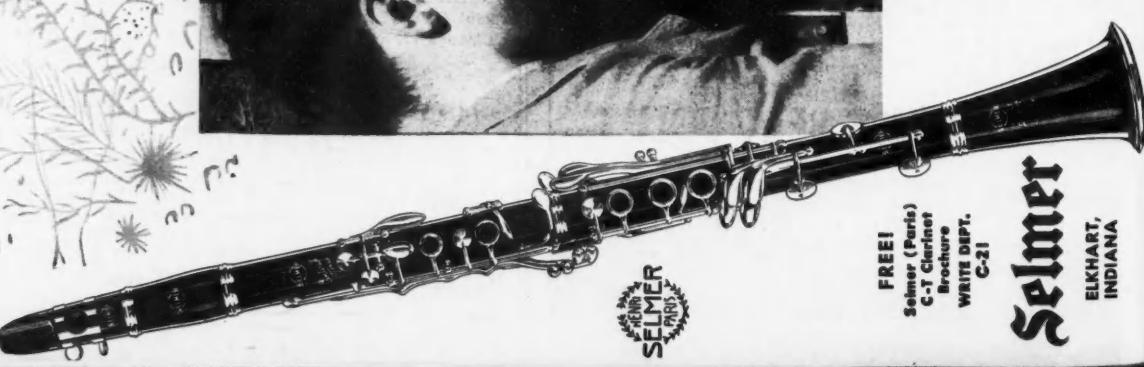
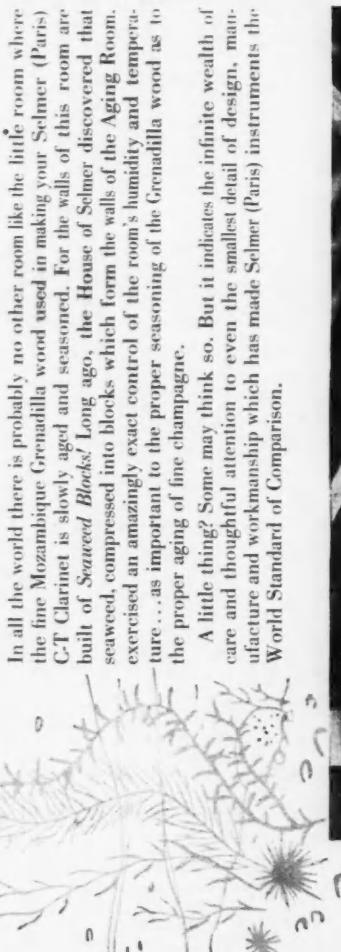
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